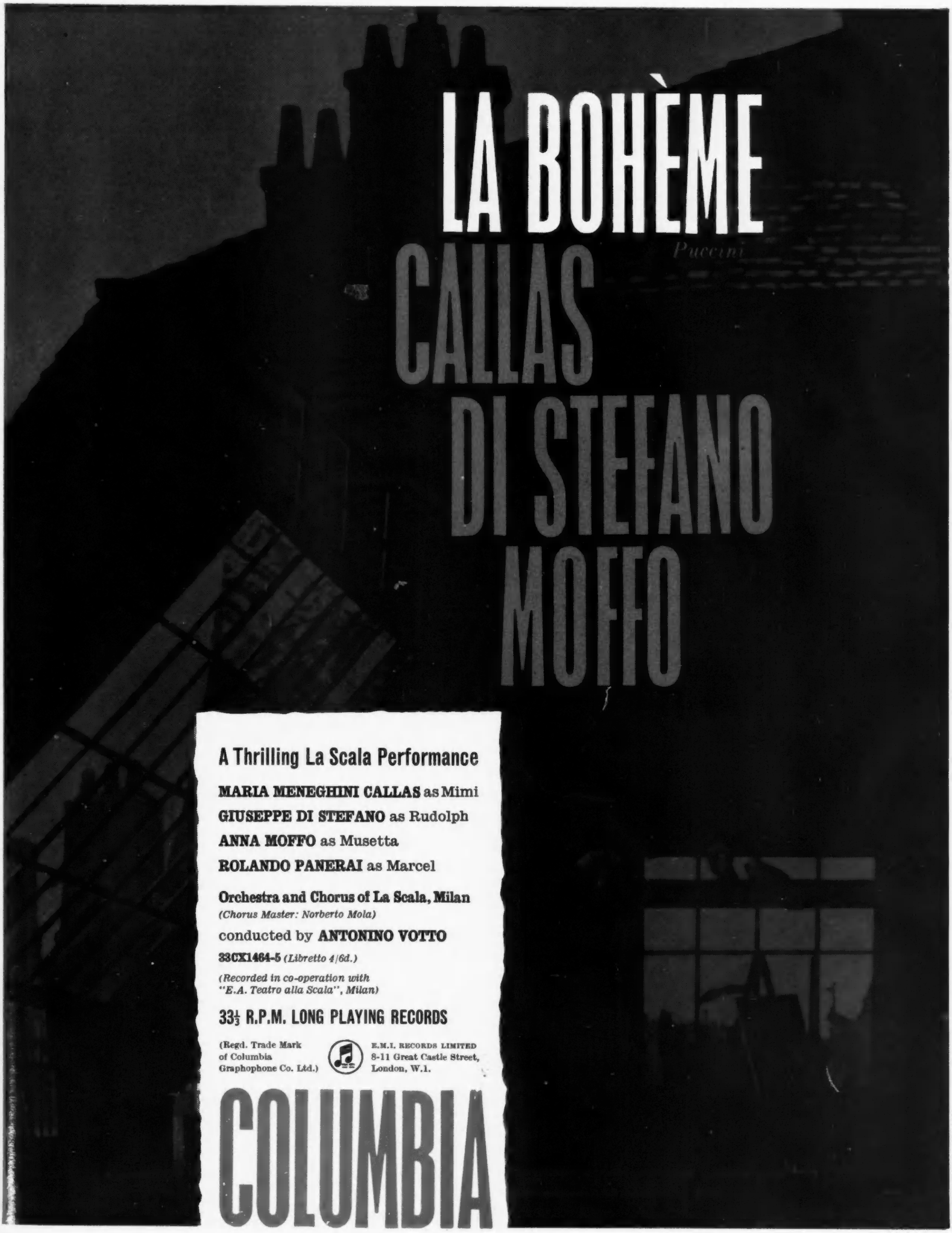

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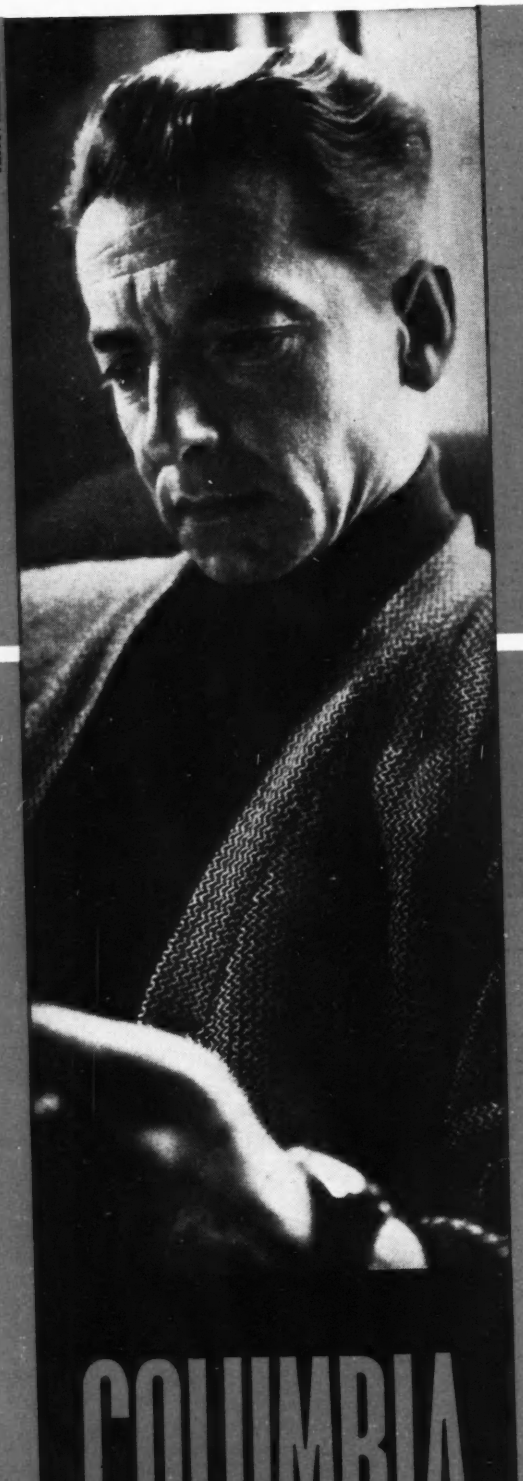

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JAZZ AND SWING

Reviewed by

BOB DAWBARN, CHARLES FOX, EDGAR JACKSON, OLIVER KING, ALUN MORGAN

★Buddy Bregman and his Orchestra

***½ **Wild Party** *(a)*; **Melody Room** *(b)*; **Bada Blues** *(a)*; **Kick Swings** *(a)*; **Melody Lane** *(b)*; **Lost Keys** *(a)*; **Go Kicks** *(b)*; **Gage Flips** *(a)*; **Derek's Blues** *(a)*; **Mulliganville** *(b)*; **Terror Ride** *(a)*; **The Flight** *(a)*; **Tom's Idea** *(b)*; **Melodyville** *(b)*; **Honey Chile** *(b)*; **End Of Party** *(a)*; **Kicks Is In Love** *(b)*. (All Bregman)
(H.M.V. 12 in. LP CLP1154—35*s.* 10*d.*)

(a)—**Bregman** *(arr, cond)*; **Herb Geller, Bud Shank** *(altos)*; **George Auld, Bob Cooper, Ben Webster** *(tnrs)*; **Jimmy Giuffre** *(bar)*; **Pete Candoli, Maynard Ferguson, Conrad Gozzo, Ray Linn** *(tpts)*; **Milt Bernhart, George Roberts, Frank Rosolino, Floyd Ulyate** *(tmbs)*; **Andre Previn, Paul Smith** *(pnos)*; **Al Hendrickson** *(gtr)*; **Joe Mondragon** *(bass)*; **Alvin Stoller** *(drs)*. Early 1957. Hollywood. (Norman Granz.)

(b)—**Bregman** *(arr, cond)*; **Shank** *(alto)*; **Stan Getz** *(tnr)*; **Giuffre** *(bar)*; **Conte Candoli** *(tpt)*; **Smith** *(pno)*; **Hendrickson** *(gtr)*; **Mondragon** *(bass)*; **Stan Levey** *(drs)*. Do. Do. (Do.)

Buddy Bregman is best known for his arranging and accompanying for such singers as Ella Fitzgerald and Bing Crosby That he can also write first class, swinging music for jazz bands, large and small, is proved here.

All the tracks are based on Bregman's score for the film *The Wild Party*. It is the adaptation of the treatments to get seventeen themes into a 12 in. LP, with its necessary cutting down, that causes the chief faults. Several numbers are far too short, cutting off just as things start to swing. The small group titles—which alternate with the big band—are the chief sufferers. The writing is at its best when sticking closely to a Basie pattern, as *Wild Party* and *Derek's Blues*.

Bregman is assisted by all-star personnels for both groups—the big band achieving the cohesion of a regular outfit. The trumpets, instigated no doubt by that master of the ear-splitting scream, Maynard Ferguson, do occasionally tend towards the shrill, but, as with the other sections, play with great attack.

Solo hours in the larger group go to the muzzy tenor of veteran Ben Webster and the alto of Herb Geller. Messrs. Shank and Getz shine in the small group, although no one can be faulted. B.D.

Sleeve Note: Nat Hentoff. No recording dates. Otherwise interesting what there is of it.

★Donald Byrd and Gigi Gryce

" Jazz Lab "

**** **Speculation** (Horace Silver) *(a)*; **Over The Rainbow** (Harold Arlen) *(b)*; **Nica's Tempo** (Gryce) *(a)*; **Blue Concept** (Gryce) *(c)*; **Little Niles** (Randy Weston) *(d)*; **Sans Souci** (Gryce) *(b)*; **I Remember Clifford** (Benny Golson) *(d)*
(Philips 12 in LP BBL7210—37s. 6½d.)

(a)—**Jazz Lab Quintet: Gryce** *(alto)*; **Byrd** *(tpt)*; **Tommy Flanagan** *(pno, celeste)*; **Wendell Marshall** *(bass)*; **Art Taylor** *(drs)*; augmented by **Sahib Shihab** (**née Edmund Gregory**) *(bar)*; **Benny Powell** *(tmb)*; **Julius Watkins** *(French-horn)*; **Don Butterfield** *(tuba)*. 4/2/1957. U.S.A. (Am. Columbia.)

(b)—**Jazz Lab Quintet** (as above). 5/2/1957. Do. (Do.)

(c)—**Jazz Lab Quintet** (as above), except **Wade Legge** *(pno)* replaces Flanagan. 13/5/1957. Do. (Do.)

(d)—**Jazz Lab Quintet,** as in *(b)*, plus **Shihab** *(bar)*; **Jimmy Cleveland** *(tmb)*; **Watkins** *(French horn)*; **Butterfield** *(tuba)*. Do. Do. (Do.)

All arrangements by Gryce, except *I Remember Clifford*, which was scored by its composer, Benny Golson.

Altoist Gigi Gryce shows his promise as an arranger on six of these seven titles and also claims composer credit for three of them. Despite the experimental associations of the "Jazz Lab" title, Mr. Gryce's business is with simple, swinging frameworks for down-to-earth jazz improvisation. His aims are, I am happy to say, fully achieved. Even that erratic bomb-thrower Art Taylor settles down to providing a neatly propulsive beat. Although Gryce's alto playing is firmly based on the work of Charlie Parker (and whose is not?) he brings to his instrument an ingratiating tone and a flow of inventive phrasing packed with melody.

His front-line partner, Donald Byrd, is in danger of becoming the most over-recorded musician of his time, but I have never heard him in better form. His style, in concept if not tonally, is easily traced to Miles Davis, but also he is slowly developing a highly personal jazz voice. At twenty-five he is, after all, young for a top class jazzman.

Helping out with solos is the underrated Ralph Flanagan, alternating with fellow-pianist Wade Legge who is less to my taste. Worthy of special note is Gryce's unusual treatment of *Over The Rainbow* with its odd harmonies and infectious swing. B.D.

Sleeve Note: Edgar Jackson and Charles Fox. Excellent. Notes on the musicians especially interesting.

★Buck Clayton All Stars

" Buck Clayton Special "

***½ **Thou Swell** (Richard Rodgers) *(b)*; **Love Drop** (Clayton) *(a)*; **At Sundown** (Walter Donaldson) *(b)*; **You Can't Fight The Satellite Blues** (Clayton) *(b)*; **Woostershire** (Clayton) *(a)*; **I Hadn't Anyone Till You** (Ray Noble) *(b)*; **Cookin' Joe C** (Clayton) *(a)*; **Makin' Whoopee** (Donaldson) *(b)*; **Jive At Five** (Harry Edison, Basie) *(a)*
(Philips 12 in. LP BBL7217—37*s.* 6½*d.*)

Clayton *(tpt)*; **Buddy Tate** *(tnr)*; **Vic Dickenson** *(tmb)*; **Dick Katz** *(pno)*; **Walter Page** *(bass)*; **Bobby Donaldson** *(drs)*. *(a)* 4/10/1957, *(b)* 8/10/1957. U.S.A. (Am. Columbia.)

Whilst lacking the excitement of Clayton's previous Philips releases, this is a most agreeable LP. Everyone seems to be having a thoroughly good time without trying to impress his fellows unduly. The ever-reliable Clayton plays with his usual impeccable taste and superb timing; Vic Dickenson is at his humorous best, with none of the lapses into roaring ribaldry which have occasionally marred his work. The other four musicians all pay well, and the record is a reminder of the sad loss to jazz by the recent death of bassist Walter Page.

I Hadn't Anyone Till You opens with a double recording trick, which presents a muted Clayton playing an obbligato to open Clayton. There are, however, no other signs of the tapes being tampered with—a fault which has damaged some previous Clayton issues. B.D.

Sleeve Note: Not to hand.

★Vic Dickenson Septet

Vol. 4

**** **Old-Fashioned Love** (Cecil Mack, J. Johnson) *(b)*; **Suspension Blues** (Trad.) *(a)*; **Runnin' Wild** (Gibbs, Grey, Woods) *(a)*
(Vanguard LP PPT12019—27s. 10d.)

(a)—**Dickenson** *(tmb)*; **Edmond Hall** *(clt)*; **Shad Collins** *(tpt)*; **Sir Charles Thompson** *(pno)*; **Steve Jordan** *(gtr)*; **Walter Page** *(bass)*; **Jo Jones** *(drs)*. Circa late 1954. U.S.A. (Am. Vanguard.)

(b)—Same personnel, plus **Ruby Braff** *(tpt)*. Do. Do. (Do.)

Few trombonists extract such a variety of sounds from their instruments as Vic Dickenson. Sometimes husky and slurring, at other times boldly staccato, almost brutal, his playing dominates this record. An exceptionally versatile soloist, he can switch from oblique, devious phrasing to a direct, attacking style.

A beautifully restrained *Old Fashioned Love* features outstanding solo-playing by all the front-line, including richly-toned, lyrical work from Ruby Braff. *Suspension Blues*, almost as good, has sensitive, muted playing by Shad Collins, Ed Hall's fluid clarinet and Sir Charles Thompson's frilly, rather Wilson-like piano. Dickenson's broad, forceful playing on this track is oddly suggestive of the Jack Teagarden solo in Louis Armstrong's classic *Knockin' A Jug*. *Runnin' Wild* gets a bit brash here and there, but at least its vitality is genuine. C.F.

Sleeve Note: John Hammond. No dates, otherwise excellent.

★Jon Eardley Seven

" Down East "

***½ **Leap Year** (Syran); **There's No You** (Hopper); **On The Minute** (Eardley); **Ladders** (Eardley); **Koo Koo** (Eardley); **Eard's Word** (Woods)
(Esquire 12 in. LP 32-040—39s. 7½d.)

Eardley *(tpt)*; **Phil Woods** *(alto)*; **Zoot Sims** *(tnr)*; **Milt Gold** *(tmb)*; **George Syran** *(pno)*; **Teddy Kotick** *(bass)*; **Nick Stabulas** *(drs)*; 13/1/1956 U.S.A. (Am. Prestige.)

Anyone who knows Jon Eardley only from his work with the Gerry Mulligan Quartet will be surprised at the force and virility of his playing on this record. His warm open tone and gently lyrical phrasing make him sound a little like Joe Wilder, particularly in the lazy, relaxed *There's No You*. Zoot Sims usually plays up to his own high standards, and does so once again. Yet it is Phil Woods who really takes the solo honours. Sometimes compared to Charlie Parker, Woods actually uses longer phrases and builds up a more continuous melodic structure than Parker ever did. He has, in fact, despite the belligerence of his tone, rather more in common with Benny Carter. Particularly brilliant are his solos in *On The Minute*, *There's No You*, *Ladders* and *Koo-Koo*. The last-named, a loosely-swinging 12-bar blues, also displays Sims and Eardley at their most red-blooded.

Musicians who slip too many quotations into their solos soon grow tiresome. Milt Gold overdoes the habit, seeming unable to think up any ideas of his own. George Syran plays the piano in a curiously anonymous style, while the rhythm section as a whole is adequate, but never very stimulating. C.F.

Sleeve Note: Ira Gitler. Adequate, but only just.

★Roy Eldridge and his Central Palza Dixielanders

" Dixieland Blues "

*** **(What Did I Do To Be So) Black And Blue** (Fats Waller); **Tin Roof Blues** (New Orleans Rhythm Kings)
(Columbia Clef EP SEB10085—11s. 10d.)

Eldridge *(tpt)*; **Eddie Barefield** *(clt)*; **Benny Morton** *(tmb)*; **Dick Wellstood** *(pno)*; **Walter Page** *(bass)*; **Jo Jones** *(drs)*. Late 1956. U.S.A. (Am. Norman Granz.)

As its title indicates, this EP presents Roy Eldridge in, for him, the unusual setting of a Dixieland group. It has resulted in this anarchist of the trumpet sticking far closer to the traditional jazz rules than usual. Although rather restrained he plays excellently on both tracks, contributing most of the worthwhile things the performances boast. His colleagues give little support.

Indeed, considering the high reputations of its members, the rhythm section is disappointing —inclined to plod on aimlessly without ever providing the tinder to spark the imaginations of the front line. Barefield's clarinet is adequate in solos, but contributes little to the ensembles. Trombonist Morton is, as always, pleasantly musical, without raising the listener's blood pressure. Choice of material is none too happy. It takes a genius of Louis Armstrong's calibre to sustain interest in *Black And Blue* taken at slow tempo, and this version is much too long. *Tin Roof Blues* is taken slightly faster but is also overlong. E.J.

Sleeve Note : Anonymous. One has to search the note for personnel details and no date is given. Otherwise adequate.

★Duke Ellington and his Orchestra

" A Blues Serenade—1937-1938† Period "

*** **New East St. Louis Toodle-Oo**§ (Bubber Miley, Ellington) (*a*) ; **Portrait Of A Lion** (Ellington) (*h*) ; **Gypsy Without A Song** (Ellington) (*e*) ; **The Gal From Joe's** (Ellington) (*c*) ; **Braggin' In Brass** (Ellington) (*d*) ; **Solid, Old Man** (Rex Stewart, Ellington) (*h*) ; **Smorgasbord And Schnapps** (Stewart, Ellington) (*g*) ; **Cotton Club Stomp** (Ellington, Rodgers) (*i*) ; **Prologue To Black And Tan Fantasy** (Miley, Ellington) (*b*) ; **A Blues Serenade** (Frank Signorelli, Jimmy Lytell) (*f*)

(H.M.V. LP DLP1172—27s. 10d.)

(*a*)—**Ellington** (*pno*) ; **Barney Bigard** (*clt, tnr*) ; **Johnny Hodges** (*alto, sop*) ; **Otto Hardwicke** (*alto, clt, bass-sax*) ; **Harry Carney** (*bar, clt, alto*) ; **Wallace Jones, Charles " Cootie " Williams** (*tpts*) ; **Rex Stewart** (*cornet*) ; **Lawrence Brown, Joe Nanton, Juan Tizol** (*tmbs*) ; **Fred Guy** (*gtr*) ; **Hayes Alvis, Billy Taylor** (*basses*) ; **William " Sonny " Green** (*drs*). 5/3/1937. U.S.A. (Am. Irving Mills "Master'.)

(*b*), (*c*), (*d*)—Same personnel, plus **Harold Baker** (*tpt*). (*b*) 13/1/1938 ; (*c*) 2/2/1938 ; (*d*) 3/3/1938. Do (Do.)

(*e*), (*f*), (*g*), (*h*), (*i*)—Personnel as for (*b*), minus **Alvis** (*bass*). (*e*) 20/3/1938 ; (*f*) 4/3/1938 ; (*g*) 20/3/1939 ; (*h*) (21/3/1939 ; (*i*) 3/6/1939. Do. (Do.)

† This is incorrect ; four of the tracks were recorded in 1939.

§ This name differs slightly from that on label, but is correct.

Only the most rabid Ellington fans, of which I freely admit I am one, are likely to wish to add this H.M.V. to their collections. Although Ellington is never devoid of interest, the late 1930's undoubtedly saw his genius at its lowest ebb. From the rather dated sound of several of the arrangements it is remarkable to think that these titles were recorded so near to such superb 1940 sides as *Ko-Ko, Concerto For Cootie, Portrait Of Bert Williams*, etc.

The recording can only be described as awful—Cootie Williams' glorious growling trumpet in *New East St. Louis Toodle-Oo*, for example, being almost drowned by surface noise and indistinct section work. Apart from including four titles recorded in 1939 in what according to the label is an anthology of 1937-1938 Ellington, the powers-that-be have seen fit to issue only half of the two-part *Black And Tan Fantasy*, the so-called *Prologue*.

On the credit side, the Ellington soloists are in their usual superb form. Cootie Williams, Rex Stewart, Johnny Hodges and Barney Bigard, in particular, have moments of sheer delight. Cootie's work on the Duke's tribute to Willie " The Lion " Smith, *Portrait Of A Lion*, and his Armstrong-inspired chorus on *Gypsy Without A Song* must rank with his best.

Incidentally, *Braggin' In Brass* was a famous showpiece for the trumpet section. Taken at lightening speed, it is one of the many Ellington versions of *Tiger Rag*. E.J.

Sleeve Note : Not to hand.

★Dizzy Gillespie—Stan Getz—Sonny Stitt

" For Musicians Only "

****½ **Be Bop** (Gillespie) ; **Wee** (previously known as **Allen's Alley**)† (Denzil Best) ; **Dark Eyes** (Trad.) ; **Lover, Come Back To Me** (Sigmund Romberg)

(Columbia Clef 12 in. LP 33CX10095—41*s*. 8½d.)

Stitt (*alto*) ; **Getz** (*tnr*) ; **Gillespie** (*tpt*) ; **John Lewis** (*pno*) ; **Herb Ellis** (*gtr*) ; **Ray Brown** (*bass*) ; **Stan Levey** (*drs*). 16/10/1956. Hollywood. (Am Norman Granz.)

†Erroneously titled on label and sleeve *We* (*My Honey And Me*) and accredited to Woods, Sherman, Tobias.

Apart from its meaningless title and inadequate sleeve note I can highly recommend " For Musicians Only " to all modern jazz enthusiasts. Gillespie and Stitt are both in top form. But, for me, the highspots come from the tenor of Stan Getz, playing better than we have heard him for a long time. If anyone claims that modern jazz doesn't swing as it should, the complete answer lies in every bar of Getz on this LP.

Be Bop and *Wee* are both taken at an incredibly fast pace, yet all three soloists seem to have all the time in the world to build their creations. How Herb Ellis manages to keep up four-to-the-bar chording is a miracle.

Dark Eyes, slow by comparison with the previous two tunes, is still taken at a spanking pace after Gillespie's rather uncertain intro. Both on this number and *Lover Come Back To Me* Getz has trouble with his reed, whilst on the latter, Gillespie's intonation is decidedly suspect at times. These small points do not intrude sufficiently to detract from the worth of the solos. Apart from a short solo on *Dark Eyes* John Lewis is inaudible throughout most of the session. B.D.

Sleeve Note: Anonymous. Does not mention a single member of the rhythm section and gives absolutely no information about the session. Some of the statements in the biographies of the front line are decidedly odd.

★Kenny Graham and his Satellites

* **Moondog Suite: One Four** (*e*) ; **2 West 46th Street** (*f*) ; **Two Four** (*d*) ; **Chant** (*k*) ; **Three Four** (*d*) ; **Utsu** (1) ; **Four Four** (*d*) ; **Lullaby** (*b*) ; **Five Four** (*d*) ; **Fog On The Hudson** (*g*). (All Louis Thomas " Moondog " Hardin, arr. Graham)

Suncat Suite : Rising Sun† (*j*) ; **Sunbeam** (*h*) ; **Tropical Sun** (*c*) ; **Sunstroke** (*i*) ; **Sunset** (*m*) ; **Sunday** (*a*). (All Graham§, arr Graham)

(M.G.M. 12 in. C764—35*s*. 10*d*.)

(*a*)—**Graham** (*tnr*) ; **Danny Moss** (*bass-clt*) ; **Stan Tracy** (*accordion*) ; **Martin Slavin** (*vib*) ; **Sammy Stokes** (*bass*) ; **Don Lawson, Phil Seamen** (*percussion*) ; **Yolanda** (*voc*). 2/7/1956. London. (M.G.M.)

(*b*), (*c*)—Personnel as for (*a*), plus **Jack Ellory** (*flute*). **Tracy** celeste in (*b*), vib. in (*c*) ; **Slavin** marimba. Same date.

(*d*)—**Graham, Lawson, Seamen** (*percussion*) **Stokes** (*bass*). 3/7/1956. Do. (Do.)

(*e*)—Personnel as for (*d*), plus **Tracy** (*vib*). Same date.

(*f*)—**Graham** (*tnr*) ; **Ellory** (*flute*) ; **Moss** (*bass-clt*) ; **Tracy** (*vib*) ; **Slavin** (*vib*) ; **Stokes** (*bass*) ; **Lawson, Seamen** (*percussion*). 3/7/1956. Do. (Do.)

(*g*)—Personnel as for (*f*), except **Eddie Taylor** (*percussion*) replaces **Seamen.** 4/7/1956. Do. (Do.)

(*h*), (*i*)—Personnel as for (*f*). **Tracy** *pno* in (*h*), *pno vib* in (*i*) ; **Slavin** *xib* in (*h*), *xylo* in (*i*) ; *whistling* in (*i*) by **Graham.**

(*j*)—Personnel as for (*f*), plus **Yolanda** (*voc*). **Tracy** plays *celeste* ; **Slavin** *xylo*. 11/7/1956. Do. (Do.)

(*k*), (*l*)—**Ellory** (*flute*) ; **Vic Ash** (*clt*) ; **Ivor Slaney** (*oboe*) ; **Moss** (*bass-clt*) ; **Tracy** (in (*k*) *celeste*, in (*l*) *celeste, vib* ; **Stokes** (*bass*) ; **Lawson, Seamen** (*vib.*) 11/7/1956. Do. (Do.)

(*m*)—Personnel as for (*f*), plus **Yolanda** (*voc*). **Tracy** plays *celeste* ; **Slavin** (*marimba*). 11/7/1956. Do. (Do.)

†Retitled on the record *Sunrise*

§Erroneously accredited on label and sleeve to Hardin

As one might guess from a glance at the personnel details, this is a most curious affair. The two suites were inspired, if that is the right word, by an odd New York character named Moondog, who attracted some attention a few years ago by playing in the streets on an assortment of odd percussion instruments—one of them " utsu ", hence the title of one of the Graham pieces.

The record was in fact recorded for the American market and has already been issued in America. Quite frankly, with the exception of one track, none of this has anything to do with jazz. The exception—*Sunbeam*, the second track of *Sunoat Suite*—makes one wish for more. It is a brightly swinging piece with some good solo work from tenor, vibes and clarinet, and some very engaging writing.

The remaining titles give the impression of an Asian trying to write background music for a Western film. An Eastern flavour predominates in what is for the most part cleverly written light descriptive music.

Preceding each piece in *The Moondog Suite* is a short percussive passage, each in a different time signature, but bearing no apparent relation to what follows. B.D.

Sleeve Note : Not to hand.

★Lenny Hambro Quintet

*** **Comin' Thru'** (Hambro) (*a*) ; **Ain't She Sweet** (Yellen) (*a*) ; **Libation For Celebration** (Hambro) (*c*) ; **Blue Light** (Hambro) (*b*)

(Fontana EP TFE17005—12s. 10½d.)

(*a*), (*b*)—**Hambro** (*alto*) ; **Eddie Costa** (*pno*) ; **Sal Salvador** (*gtr*) ; **Clyde Lombardi** (*bass*) ; **Harold Granowski** (*drs*). (*a*) 9/5/1956, (*b*) 10/5/1956. U.S.A (Am. Columbia.)

(*c*)—**Hambro** (*alto*) ; **Costa** (*pno*) ; **Barry Galbraith** (*gtr*) ; **Arnold Fishkin** (*bass*) ; **Gus Johnson** (*drs*). 17/12/1956. Do. (Do.)

Your enjoyment of Lenny Hambro must depend on your attitude to the art of blatant copying. From his recent appearance on these shores as leader of the Ray McKinley-Glenn Miller Orchestra's sax section and featured soloist it was obvious that his admiration for Charlie Parker goes beyond mere respect. Not only does he revive the Parker tradition of playing, as claimed in the sleeve note, but also revives a lot of the great altoist's very phrases. A good game for a wet winter evening might be trying to spot the records from which they come. In fairness, however, I should say that the Fontana EP does contain more underivative Hambro than I had expected.

Why three stars ? Brilliant solos and driving ensemble work from Eddie Costa earns every one of them. He receives support from Sal Salvador and Barry Galbraith. B.D.

Sleeve Note : Anonymous. No dates. Note a little gushing.

★Woody Herman and his Orchestra

" The Three Herds "

**** **Non-Alcoholic** (La Porta) (*d*) ; **Caldonia** (Moore) (V) (*a*) ; **Sidewalks Of Cuba** (Oakland, Parish) (*c*) ; **The Good Earth** (Neal Hefti) (*b*) ; **Four Brothers** (Giuffre) (*f*) ; **The Goof And I** (Al Cohn) (*g*) ; **Keen And Peachy** (Ralph Burns, Shorty Rogers) (*e*) ; **Early Autumn** (Burns, Herman) (*k*) ; **Four Others** (Giuffre) (*h*) ; **Blame Boehm** (Bill Holman) (*i*) ; **Mulligan Tawny** (Holman) (*i*) ; **The Third Herd** (Cohn) (*j*)

(Philips 12 in. LP BBL7123—37s. 6½d.)

Herman (*clt, alto*) with :

(*a*)—**John La Porta, Sam Marowitz** (*altos*) ; **Pete Mondello, Flip Phillips** (*tnrs*) ; **Skippy de Sair** (*bar*) ; **Sonny Berman, Pete Candoli, Charlie Frankenhauser, Carl Warwick, Ray Wetzel** (*tpts*) ; **Bill Harris, Ed Kiefer, Ralph Pfiffner** (*tmbs*) ; **Ralph Burns** (*pno*) ; **Billy Bauer** (*gtr*) ; **Chubby Jackson** (*bass*) ; **Dave Tough** (*drs*) ; V by **Herman.** 26/2/1945. New York. (Am. Columbia.)

(*b*)—Saxes as for (*a*) ; **Berman, Conte Candoli, P. Candoli, Neal Hefti, Ray Linn** (*tpts*) ; *tmbs* as for (*a*) ; **Tony Aless** (*pno*) ; **Bauer** (*gtr*) ; **Jackson** (*bass*) ; **Tough** (*drs*). 10/8/1945. Do. (Do.)

(*c*)—**Marowitz, Sam Rubinwitch** (*altos*) ; **Mickey Folus, Phillips** (*tnrs*) ; **La Porta** (*bar, alto*) ; **Berman, P. Candoli, Conrad Gozzo, Carroll Lewis, Shorty Rogers** (*tpts*) ; *tmbs* as for (*a*), plus **Lyman Reid** ; **Jimmy Rowles** (*pno*) ; **Chuck Wayne** (*gtr*) ; **Joe Mondragon** (*bass*) ; **Don Lamond** (*drs*). 17/9/1946. Hollywood. (Do.)

(*d*)—Saxes as for (*c*) ; **Gozzo, Lewis, Bob Peck, Charlie Peterson, Al Porcino** (*tpts*) ; *tmbs* as for (*a*) ; rhythm as for (*c*). 12/10/1946. Chicago. (Do.)

(*e*), (*f*), (*g*)—**Marowitz** (*alto*) ; **Stan Getz, Zoot Sims, Herbie Steward** (*tnrs*) ; **Serge Chaloff** (*bar*) ; **Fishelson, Bernie Glow, Markowitz, Rogers, Ernie Royal** (*tpts*) ; **Bob Swift, Earl Swope, Ollie Wilson** (*tmbs*) ; **Fred Otis** (*pno*) ; **Herb Sargent** (*gtr*) ; **Walte Yoder** (*bass*) ; **Lamond** (*drs*). 24/12/1947. Hollywood. (Do.)

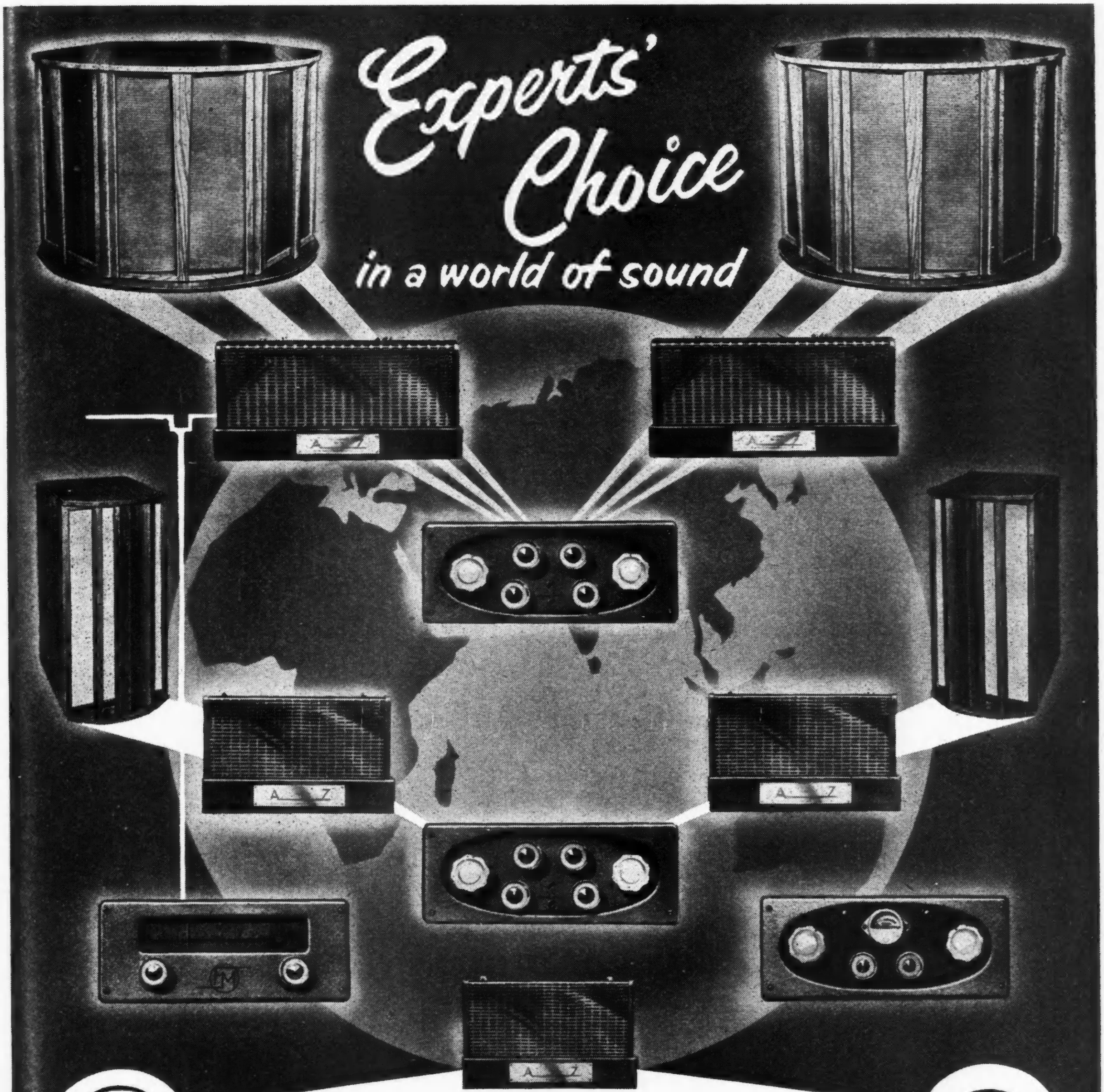
(*h*)—**Jerry Coker, Dick Hafer, Bill Trujillo** (*tnrs*) ; **Sam Staff** (*bar*) ; **Glow, Royal, Robby Styles, Harold Wegbreit, Stu Williamson** (*tpts*) ; **Vern Friley, Urbie Green, Franck Reback, Kai Winding** (*tmbs*) ; **Nat Pierce** (*pno*) ; **Red Kelly** (*bass*) ; **Art Mardigan** (*drs*). 11/9/1953. New York.

(*i*), (*j*)—**Hafer, Dave Maddern, Bill Perkins** (*tnrs*) ; **Jack Nimitz** (*bar*) ; **Bill Castagnino, Dick Collins, Johnny Howell, Ruben McFall, Porcino** (*tpts*) ; **Cy Touff** (*bass-tpt*) ; **Dick Kenney, Keith Moon** (*tmbs*) ; **Pierce** (*pno*) ; **Kelly** (*bass*) ; **Chuck Flores** (*drs*). 21/5/1954. Do. (Do.)

(*k*)—Personnel as for (*i*), except **Charlie Walp** (*tpt*) replaces McFall. 15/7/1954. Omaha, Nebraska, U.S.A. (Do.)

Previous releases († deleted) : (*a*) Parlophone R2990†, Columbia 33S1060† ; (*b*) do. DB2311† ; (*c*) do. DB2318† ; (*e*), (*f*) do. DB2532† ; (*g*), (*h*), (*i*) Philips BBE12026.

In his sleeve note, Woody Herman writes: " One of my strongest convictions about jazz, aside from the belief that it is basically music to have a ball with, is that it has to swing to be jazz. When you stop swinging, you're competing with Mitropoulos, and, man, that cat



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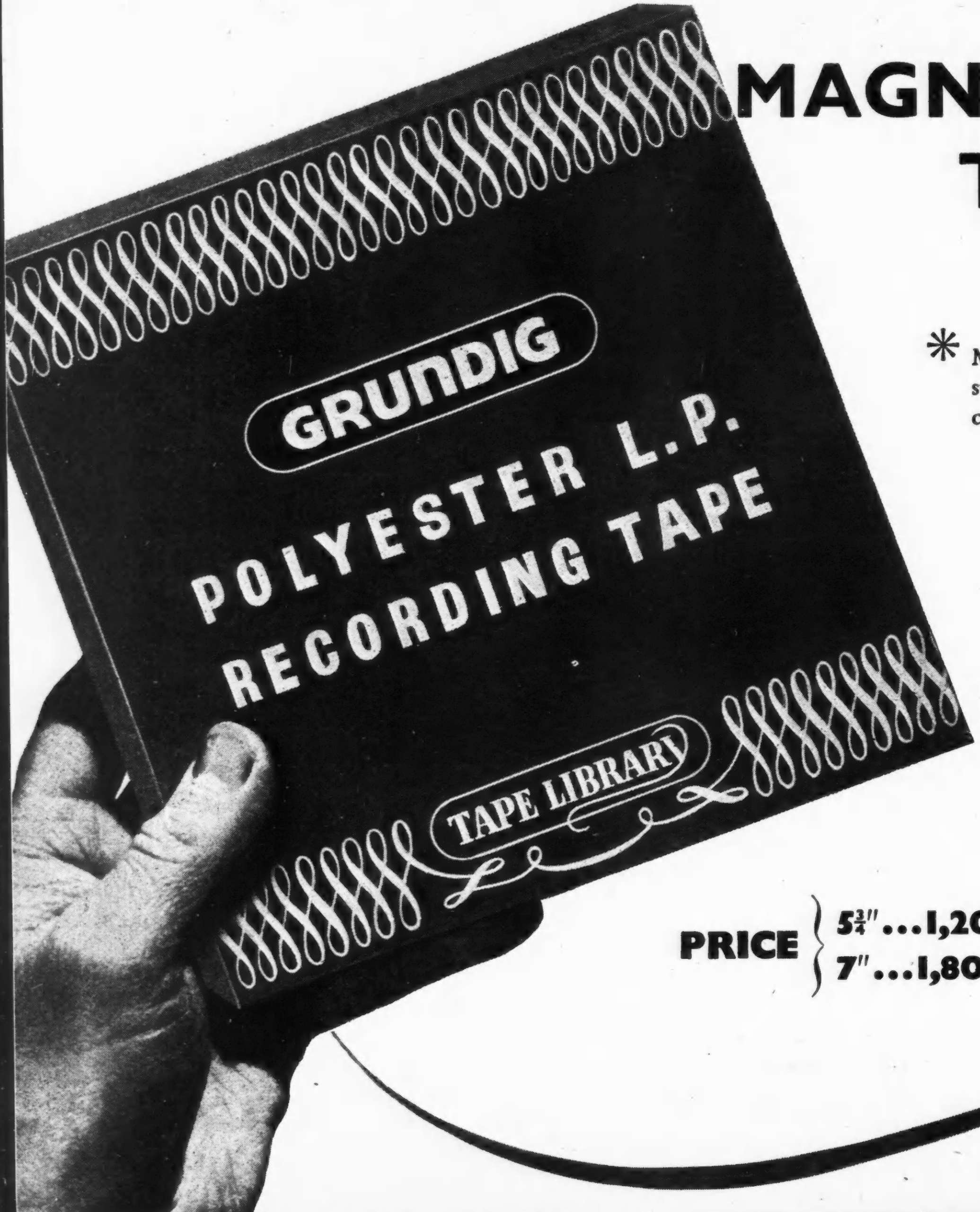
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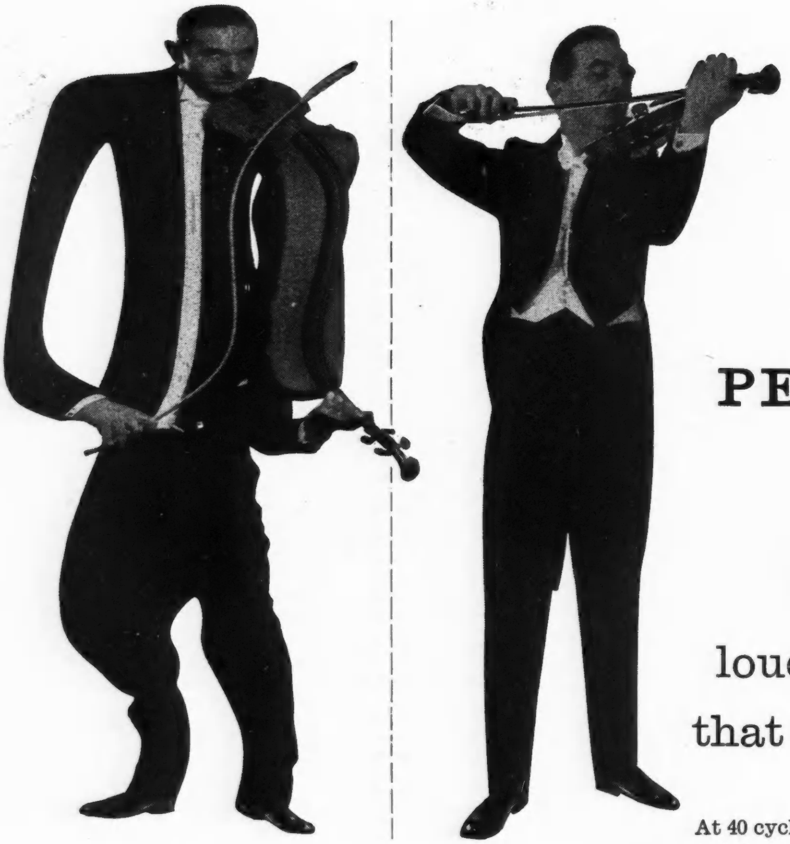

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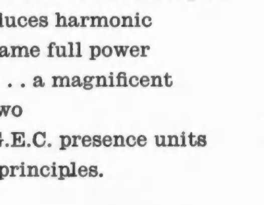

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cuts you ". He certainly practised what he preached. With the exception of one ballad—Ralph Burn's lovely *Early Autumn*, of which hitherto the only Herman recording we have had was a later one in Vol. IV of Capitol's " History Of Jazz "—all the tracks are fast, biting affairs. They were designed mainly for Herman's dance hall and variety one-night stands, and have been described as flag-wavers. Certainly the Herds were pretty wild bands. But it was a disciplined and, at its time, original wildness, and even today the performances have much to interest besides mere excitement.

Those who remember the previous issues which nine of twelve tracks have had, the Parlophone and Columbia 78s of which came out comparatively soon after the sides were recorded, will need to be told no more about the hitherto unissued *Non-Alcoholic* and *Third Herd* than that they are on the same lines. Others should hear the record, for it is impossible to deal more fully with it here. It would be worth getting just for the original famous *Four Brothers* track. For some time unavailable here, it now reappears not only on this Herman LP, but also on Philips's " Dazzling Jazz " LP BBL7209. E.J.

Sleeve Note : Woody Herman. Deals with the history of the Herds. A lively departure from the usual hackneyed sleeve note routine.

★Johnny Hodges with the Ellington All Stars

**** **Meet Mr. Rabbit** (Hodges) ; **Duke's In Bed** (Ellington) ; **Just Squeeze Me** (Ellington) (V) ; **Confab With Rab** (Hodges) ; **Ah Oodie Oobie** (Hodges) ; **Ballade For Very Sad And Very Tired Lotus Eaters** (Strayhorn) ; **It Had To Be You** (Isham Jones) ; **Black And Tan Fantasy** (Bubber Miley, Ellington) ; **Take The "A" Train** (Strayhorn)
(Columbia Clef 12 in. LP 33CX10098—41s. 8½d.)

Hodges (*alto*) ; **Jimmy Hamilton** (*clt, tnr*) ; **Harry Carney** (*bar*) ; **Clark Terry** (*tpt*) ; **Ray Nance** (*tpt, vln, vocal*) ; **Quentin Jackson** (*tmb*) ; **Billy Strayhorn** (*pno*) ; **Jimmy Woode** (*bass*) ; **Sam Woodyard** (*drs*). October, 1956. U.S.A. (Am. Norman Granz.)

No jazz musician is infallible, but Johnny Hodges must come very near to being so. As a soloist he is virtually flawless, untouched by the frailty that infects even many other of the greatest jazz artists. On this record he demonstrates once again his ability to create some of the most lyrical music in jazz. Aided by eight fellow-members of Duke Ellington's orchestra, he glides and swoops through a well-varied set of tunes.

Only two tracks—*Ballade For Very Sad And Very Tired Lotus Eaters* and *It Had To Be You*—are below standard, although Ray Nance's singing on *Just Squeeze Me* may not be to everybody's taste. The *Ballade*, a rather arty little fragment by Billy Strayhorn, features Hodges in more sentimental vein, *It Had To Be You* has too much of Ray Nance's violin-scraping.

The others are inspired performances. Even the two Ellington band " classics "—*Black And Tan* and *Take The " A " Train*—leave no sense of anti-climax. Clark Terry plays Bubber Miley's famous solo in the *Fantasy*, moving skilfully from delicacy to vehemence. He emerges on this record, in fact, as one of the most creative of modern trumpet-players. A shamefully neglected musician ! C.F.

Sleeve Note : Bill Simon. Excellent in every way.

" Informal Jazz "

*** **Weejah** (Hope) ; **Polka Dots And Moonbeams** (Jimmy Van Heusen) ; **On It** (Hope) ; **Avalon** (Al Jolson, Bud G. De Sylva, Vincent Rose)
(Esquire 12 in. LP 32-039—39s. 7½d.)

John Coltrane, Hank Mobley (*tnrs*) ; **Donald Byrd** (*tpt*) ; **Elmo Hope** (*pno*) ; **Paul Chambers** (*bass*) ; **Philly Joe Jones** (*drs*). 7/5/1956. U.S.A. (Am. Prestige.)

Donald Byrd must be the most over-recorded of all the younger musicians. Certainly I, for one, am growing very tired of hearing his glib, far-too-busy trumpet style. The trouble is that most of his solos are pointless, lacking both dynamics and any shape or pattern. A solitary exception on this record is his work in *Polka Dots And Moonbeams*, where his natural lyrical feeling is used to decorate a standard melody. But on originals, or even a 12-bar blues, he seems to lack genuine inventive powers.

The only convincing soloist on this session is Elmo Hope. A robust, virile pianist, Hope takes good solos on most tracks, but is at his best in the reflective *Polka Dots*. Neither Hank Mobley nor John Coltrane shines at all, although Coltrane's biting tone and expansive phrasing cut through on a few tracks. In *Avalon*, however, he sounds completely at sea. C.F.

Sleeve Note : Ira Gitler. Plenty of information, including full solo routines.

★" Jazz at the Hollywood Bowl "

½ **Jam Session : Honeysuckle Rose (Fats Waller) (*a*)

***½ **Ballad Medley : I Can't Get Started** (Duke, Gershwin) (*b*) ; **If I Had You** (Ted Shapiro) (*c*) ; **I've Got The World On A String** (Harold Arlen) (*d*)

**** **Oscar Peterson Trio : 9.20 Special** (Earl Warren) (*e*) ; **How About You ?** (Freed, Lane) (*e*)

***½ **Ella Fitzgerald with Louis Armstrong All Stars : You Won't Be Satisfied** (James, Stock) (*f*) ; **Undecided** (Charlie Shavers) (*g*)

*** **Finale : When The Saints Go Marching In** (Trad.) (*h*)
(Columbia Clef 12 in. LP 33CX10097—41s. 8½d.)

**** **Art Tatum : Someone To Watch Over Me** (Gershwin) ; **Begin The Beguine** (Porter) ; **Willow Weep For Me** (Ronnell); **Humoresque** (Antonín Dvořák). All (*i*)
(Columbia Clef EP SEB10084—11s. 10d.)

(*a*)—**Norman Granz** (*announcer*) ; **Illinois Jacquet, Flip Phillips** (*tnrs*) ; **Harry Edison, Roy Eldridge** (*tpts*) ; **Oscar Peterson** (*pno*) ; **Herb Ellis** (*gtr*) ; **Ray Brown** (*bass*) ; **Buddy Rich** (*drs*).

(*b*)—**Eldridge** (*tpt*) (*c*)—**Edison** (*tpt*) ; (*d*)—**Phillips** (*tnr*) ; all with rhythm section as in (*a*).

(*e*)—**Peterson** (*pno*) ; **Ellis** (*gtr*) ; **Brown** (*bass*).

(*f*)—**Ella Fitzgerald** (*voc*) ; **Armstrong** (*tpt, voc, announcer*) ; **Edmond Hall** (*clt*) ; **Trummy Young** (*tmb*) ; **Billy Kyle** (*pno*) ; **Dale Jones** (*bass*) ; **Barrett Deems** (*drs*).

(*g*)—Personnel as for (*f*) ; **Armstrong** *tpt* only.

(*h*)—**Armstrong All Stars** (with **Armstrong** *tpt, compère*) ; joined for finale by **Jacquet, Phillips** (*tnrs*) ; **Edison, Eldridge** (*tpts*) ; **Ellis** (*gtr*) ; **Brown** (*bass*).

(*i*)—**Tatum** (*pno*).

All 15/8/1956. During a Norman Granz Jazz Concert at the Hollywood Bowl, U.S.A. (Am. Norman Granz.)

All this comes from a Norman Granz jazz concert held in Hollywood's famous 20,000-seater Bowl. As is the nature of such things it is a curate's egg. The jam session consists of the usual sequences of solos, the players taking some four choruses each. Flip Phillips does not seem to have been at all inspired. He is rather wishy-washy and uncertain. Eldridge is more assured, but not much better, indeed worse if you don't like high-note squealing. Harry Edison, who opens the proceedings, is by far the most enjoyable, but like the others doesn't sound any better for the crude and often badly balanced riff backgrounds.

In the ballad medley Eldridge plays a more original and effective line and is more pleasing in other respects, too. Edison again does well in his riding, witty way. Phillips plays feelingly, but too often seems at a loss for a good idea to keep his improvisation flowing and interesting. In the Peterson Trio set, Oscar and Herb Ellis, well supported by Ray Brown, sound in good form, Peterson especially really gets going.

In his spot with Ella Fitzgerald, Louis Armstrong puts on his familiar fun-man act, but is less successful on his trumpet, and it is mainly Ella who earns the three-and-a-half stars for what might have been a four-star show had she been on her own. The finale is just what you would expect—a lively if inconsequential wind-up.

Best of the cast by far is Art Tatum, who died just three months after this concert. As you can hear from Philips EP BBE12136 which reissues four Tatum " in concert " titles previously released on Vogue LP LDE018, brilliantly as he plays in studios Tatum often swings more in public, and he does so here. They made a wise move at E.M.I. when they decided to give him an EP to himself. E.J.

Sleeve Notes : Alun Morgan. LP factually interesting, ingeniously skates over the weaker points of the record. EP up to Morgan's usual high standard.

★J. J. Johnson

" First Place "

**** **It's Only A Paper Moon** (Harold Arlen) (*b*) ; **Paul's Pal** (Sonny Rollins) (*a*) ; **For Heaven's Sake** (Meyer, Bretton, Edwards) (*a*) ; **Commutation** (Johnson) (*b*) ; **Harvey's House** (Johnson) (*a*) ; **That Tired Routine Called Love** (Matt Dennis) (*a*) ; **Be My Love** (Brodsky) (*b*) ; **Cry Me A River** (Arthur Hamilton) (*c*) ; **Nickels And Dimes** (Johnson) (*a*)
(Fontana 12 in. LP TFL5005—37s. 6½d.)

Johnson (*tmb*) ; **Tommy Flanagan** (*pno*) ; **Paul Chambers** (*bass*) ; **Max Roach** (*drs*). (*a*) 11/4/1957, (*b*) 12/4 1957, (*c*) 26/4/1957. U.S.A. (Am. Columbia.)

The fact that J. J. Johnson has been winning jazz polls all over the world (including the English " Melody Maker " readers' poll) explains the title of this record—" First Place ". A musician who grew up admiring the great bands of the swing era, J.J. is as much a pioneer of his instrument as Lester Young or Charlie Christian. Certainly he has set the style for the majority of modern trombonists.

Johnson gets a chance here to show off most facets of his playing. Using only the loosest of arrangements and backed up by a superb rhythm section, he gives fairly full rein to his imagination. His trombone muted, its tone soft but singing, he fashions elegant versions of *For Heaven's Sake*, *That Tired Routine* and a surprisingly rollicking *Cry Me A River*. He is gruff and staccato in *It Was Only A Paper Moon*, *Commutation*, *Be My Love* and *Nickels And Dimes*, while the easy-going *Paul's Pal* reveals him in whimsical mood. But perhaps the best jazz is heard in *Harvey's House*, where Johnson's blues-playing takes on exceptional vigour and boldness. C.F.

Sleeve Note : Nat Hentoff. Excellent in every way.

★Hank Jones

" Have You Met Hank Jones ? "

**** **It Had To Be You** (Isham Jones) ; **Heart And Soul** (Hoagy Carmichael) ; **Let's Fall In Love** (Harold Arlen) ; **Kankee Shout** (Jones) ; **Body And Soul** (John W. Green) ; **How About You ?** (Burton Lane) ; **Gone With The Wind** (Herb Magidson) ; **Teddy's Dream** (Von Steele) ; **Have You Met Miss Jones ?** (Richard Rodgers) ; **You Don't Know What Love Is** (Don Raye, Gene De Paul) ; **Solo Blues** (Jones)
(London 12 in. LP LTZ-C15079—37s. 6½d.)

Jones (*pno*). 1956. U.S.A. (Am. Savoy.)

The piano solo—unassisted, unadorned—has become a rarity in jazz. Nowadays bassists and drummers always seem to squeeze into the act as well. Yet the pianist remains almost the only jazz musician capable of sounding complete by himself. In reviving this dying custom, Hank Jones also demonstrates his own versatility and the strength of his inventive powers. The question which forms the title of this LP—" Have You Met Hank Jones ? "—is, of course, merely a rhetorical and corny joke on the song title *Have You Met Miss Jones* ? For the past couple of years this 39 year old pianist has turned up on most sessions recorded in Savoy's New York studios, and we have met him continually. In his case, luckily, familiarity has bred admiration.

As a youth Hank Jones spent some time studying to be a classical pianist, a fact reflected in the breadth of his technique. There is a hardness, a briskness to his playing that purges even his most romantic improvising of any traces of sentimentality. A firm, two-handed swing underlying most of his music, Jones weaves his way through a set of delightful and very individual performances, mostly of " standards ". The two best tracks, however, happen to be his own " originals ", *Kankee Shout* and *Solo Blues*. Both are robust, striding solos with something of Earl Hines' buoyancy in their crisp, springy phrasing. E.J.

Sleeve Note : Anonymous. There is an excellent potted biography, but no dates and too much naïve praise.

★Jimmy McPartland and His Dixieland Band

" Jimmy McPartland's Dixieland "

***½ **Blues My Naughty Sweetie Gives To Me** (Swanston, McCarron, C. Morgan) (*a*) ; **There'll Be Some Changes Made** (Higgins, Overstreet) (*b*); **Sugar Foot Strut** (Pierce, Myers, Schwab) (*b*); **Shim-Me-Sha-Wabble** (Spencer Williams) (*b*)

(Fontana EP TFE17007—12s. 10½d.)

(*a*)—**McPartland** (*tpt*) ; **Ernie Caceres** (*clt*) ; **Tyree Glenn** (*tmb*) ; **Dick Cary** (*pno, mellophone, arr.*) ; **Al Casamenti** (*gtr.*) ; **Bill Crow** (*bass*) ; **George Wettling** (*drs*). 26/1/1957.U.S.A. (Am. Columbia.)

(*b*)—Same personnel, except **Peanuts Hucko** (*clt*) replaces Caceres ; **Cliff Leeman** (*drs*) replaces Wettling. 5/3/1957. Do. (Do.)

I suppose we shall have the usual wail from some quarters that these are the same old tunes yet again. I don't think too much notice need be taken of it. Dixieland is a traditional jazz form, and the old tunes first used for it are part of that tradition. Introduce newer, or even less familiar, ones, and something inevitably seems missing.

And anyhow, in this sort of jazz it is often the way they are played more than the tunes themselves that makes a record good or poor. From this angle there is little here to criticise. Dick Cary's arrangements adhere to the Dixie mode without sounding corny, and good musicianship helps to make the music a good deal more acceptable than were many earlier examples of it. Jimmy McPartland, yet to head an incompetent group, let alone to play shoddily or in bad taste himself, is in good, robust form ; Cary swings well in his solo spots ; the rhythm section is accurate and solid. Capping them all, however, is that fine forty-six years old trombonist from Texas, Tyree Glenn. His playing ranges from carressive to rich-tone rollicking, and is always a source of joy. E.J.

Sleeve Note : Edgar Jackson and Charles Fox. About as usefully informative as EP sleeve space permits.

★Oscar Peterson Trio

" At The Stratford Shakespeare Festival "

**** **Falling In Love With Love** (Richard Rodgers) ; **How About You ?** (Lane, Freed) ; **Flamingo** (Grouya) ; **Swinging On A Star** (Jimmy Van Heusen) ; **Noreen's Nocturne** (Peterson) ; **Gypsy In My Soul** (Boland, Jaffe) ; **How High The Moon ?** (M. Lewis) ; **Love You Madly** (Ellington) ; **52nd Street Theme** (Thelonious Monk)

(Columbia Clef 12 in. LP 33CX10096—41s. 8½d.)

Peterson (*pno*) ; **Herb Ellis** (*gtr*) ; **Ray Brown** (*bass*). 8/8/1956. Stratford, Canada. (Norman Granz.)

Only last month the Shakespearean Festival at Stratford, Ontario, was mentioned in these columns when I reviewed Duke Ellington's " Such Sweet Thunder ", a suite dedicated to the Festival and performed there. Now we have this recording which the Oscar Peterson Trio made at the Festival in the summer of 1956. " I've never felt more relaxed and at ease at a recording session," writes Oscar Peterson in his sleeve note. Certainly I've never heard him play better on record. Perhaps the fact that John Lewis, the leader of the Modern Jazz Quartet, was up in the control box, helping the engineers with the recording balance, had a lot to do with it. It's rarely, anyway, that an in-the-flesh performance comes across with such fidelity.

Although I've often criticised Peterson for the element of pastiche in his work and its lack of content and cohesion, I'm alive to the brilliance of his technique and his ability to swing with fantastic power. By the use of heavy chording, and backed up by Herb Ellis and Ray Brown, he creates an atmosphere of extraordinary excitement. This is really dynamic piano playing, reaching a climax in the rocking treatment of Duke Ellington's *Love You Madly*. Other highspots are tearaway versions of *How About You* and *Gypsy In My Soul*, and the delicate *Flamingo*, where subtle use is made of harmonic changes. My only grumbles are that I wish Peterson wouldn't mutter quite so much when he's playing, and that I'm sorry Columbia haven't put scrolls between the different tunes. C.F.

Sleeve Note : Oscar Peterson. Excellent ; a first-hand account.

★" Piano Jazz "

Vol. 1

**** **Montana Taylor : Detroit Rocks** (*g*) ; **Indiana Avenue Stomp** (*h*). (Both Taylor)

*** **Speckled Red** (Rufus Perryman) : **The Dirty Dozen** (No. 1) (*j*) ; **The Dirty Dozen** (No. 2) (*k*) ; **Wilkins Street Stomp** (*j*). (All Perryman)

*** **Romeo Nelson : Head Rag Hop** (Nelson) (*i*)

**** **Clarence " Pinetop " Smith : Pinetop's Boogie Woogie** (*c*) ; **Pinetop's Blues** (*d*) ; **Jump Steady Blues** (*f*) ; **I'm Sober Now** (*e*). (All Smith)

*** **Charles " Cow Cow " Davenport : Cow Cow Blues** (*a*) ; **State Street Jive** (*b*). (Both Davenport)

(Vogue Coral 12 in. LP LVA9069—37s. 6½d.)

(*a*)—**Davenport** (*pno*). 16/7/1928. Chicago. (Am. Vocalion.)

(*b*)—**Davenport** (*pno, talking*) ; **Ivy Smith** (*voc, talking*). Same session.

(*c*), (*d*)—**Smith** (*pno, voc, talking*). 29/12/1928. Do. (Do.)

(*e*)—**Smith** (do.) ; **Reynolds** (*talking*). 14/1/1929. Do. (Do.)

(*f*)—**Smith** (*pno, talking*) ; possibly **Mayo Williams** (*talking*). 15/1/1929. Do. (Do.)

(*g*), (*h*)—**Taylor** (*pno*). 23/4/1929. Do. (Do.)

(*i*)—**Nelson** (*pno, voc, talking*). 5/9/1929. Do. (Do.)

(*j*), (*k*)—**Perryman** (*pno, voc*). (*j*) 14/10/1929 Memphis, U.S.A. (*k*) 8/4/1930. Chicago. (Am. Brunswick.)

Previous releases : (*c*) Brunswick LAT8166 ; (*d*) Do. 03600 ; (*e*), (*f*) Do. 04426 ; (*h*), (*i*) Vocalion V1011.

Boogie Woogie must rank as one of the most primitive forms of Negro folk music, relying as it does on a set *basso ostinato* of eight beats to the bar, in subconscious imitation of the rhythm of the huge locomotives that formed the background of the lives of many of its exponents. For this reason, many will find this record boring, as the artists—except Pine-Top Smith, perhaps, and Davenport—do not vary their music much, the bass figures remaining pretty much the same and the right hand contributing only the flimsiest of melodic lines.

Speckled Red, Romeo Nelson and Pine-Top all comment throughout their performances when not actually singing, and Ivy Smith keeps up a running commentary during one of the Cow Cow tracks. Only Montana Taylor is silent, and I found the most joy in listening to him, apart from the musical interest he arouses. By the time one has heard the first set of *Dirty Dozens* it is enough ; the cheerful M.C. comments of Pine-Top differ from those on the old 78 r.p.m. disc, but are no less amusing, and if Nelson were clearer in his diction, his one track might also be more interesting.

All in all, these are useful records to have. They show the boogie form in its first flowering in Chicago and Memphis during the roaring 'Twenties, ten or more years before the faddists got hold of it and sold it to the big white bandleaders for so much cash. O.K.

Sleeve Note : Peter Gammond. Accurate, amusing and informative as usual, but few dates given.

★Don Rendell Jazz Six

" Doggin' Around "

** **Rambo** (Basie, Johnson) ; **Doggin' Around** (Herschel Evans) ; **Salamander Stroll** (Rendell)

(Nixa Jazz Today EP NJE1044—12*s*. 10½*d*.)

Rendell (*tnr*) ; **Ronnie Ross** (*bar, alto*) ; **Bert Courtley** (*tpt*) ; **Eddie Harvey** (*tmb, pno*) ; **Ken Napper** (*bass*) ; **Phil Seamen** (*drs*). 24/9/1957 London. (Nixa.)

The all-too-obvious faults, which, for me, wrecked this group's performance at the last of the Modern Jazz Quartet's recent London concerts, are present again here—although not to anything like the same extent.

Rendell is undoubtedly a good jazz musician, but he seems to get dragged down to the level of his colleagues, which, with the exception of the promising Ronnie Ross, is hardly good. Trombonist Harvey lacks the necessary technique for this type of music, Courtley's ideas always seem to peter out after a promising start.

The chief trouble, however, is the rhythm section. Harvey's efforts on piano are even less to my taste than his trombone playing, and Kenny Napper lacks the necessary attack on bass. Worst of all is Seamen's drumming. He has a good technique ; but he pays no attention to his colleagues and drums merely for himself. The result is that he gets in the way of the front line instead of giving it a solid rhythmic support.

Best track is Basie's *Rambo*, which features some good tenor and Mulliganesque baritone. E.J.

Sleeve Note : Benny Green. Over enthusiastic about the music, but informative.

★" The Rhythm Section "

**** **The Legal Nod** (Johnson) (*c*) ; **Out Of Braith** (Galbraith) (*b*) ; **Walk, Chicken, Walk, With Your Head Picked Bald To The Bone** (Hinton) (*a*) ; **They Look Alike** (Manny Albam) (*b*)

(Fontana EP TFE17003—12s. 10½d.)

Hank Jones (*pno*) ; **Barry Galbraith** (*gtr*) ; **Milt Hinton** (*bass*) ; **Osie Johnson** (*drs*). (*a*) 25/4/1956, (*b*) 3/5/1956, (*c*) 8/5/1956. U.S.A. (Am. Columbia.)

These are four tracks from a twelve-track American Epic LP entitled " The Rhythm Section " and the first of what, I am told, is a series of productions (see also " The Sax Section ") ostensibly designed to make clear to the layman the constitution of the various sections of the jazz ensemble.

I say " ostensibly " because actually this EP (and so presumably the rest of what may be on the LP) no more does this than do any of the dozens of other jazz records available by the same instrumentation (piano, guitar, bass and drums, of course). The tracks are just normal jazz presentations, with the piano and guitar taking most of solo work, and the bass and drums having their individual spots or taking part in chase passages to provide the variety necessary for normal entertainment such as this is.

In view of this it is perhaps superfluous to complain that this splitting up of the LP has prevented reproduction of the American LP sleeve note which at least did something to assist the avowed purpose of the production by including a treatise, by Burt Koval1, on the evolution of the jazz rhythm section. But I must say that the fulsome platitudes on how wonderful the musicians are that we are given in its place could well have been dispensed with—especially the statement that Barry Galbraith plays " in the true Charlie Christian tradition ". Of course he does, and, like all today's other good jazz guitarists, also in the tradition of at least half-a-dozen of the other great guitarists whose influence has helped to formulate contemporary jazz guitar style.

The truth is that Galbraith is just a darned good player. So are all the others, with the result that, whatever one may think about Fontana's presentation of it, this is a darned good record. As a team the four men match and mix excellently, producing a relaxed but biting swing. As soloists, each has things to say which are not too hackneyed, and each says them unpretentiously, but convincingly, particularly Hank Jones, though Galbraith runs him very close, and the tunes are rather better than just adequate. In all a record that is at once cheerful and easy on the ear for those who don't want to think too deeply, yet adult enough for those on the look out for something to consider. E.J.

Sleeve Note : Anonymous. See comments in foregoing text. Also no dates.

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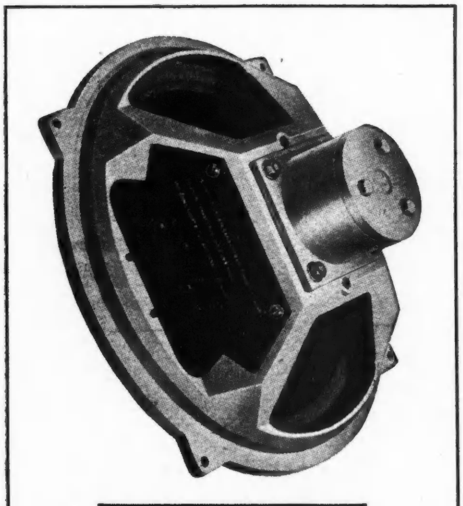

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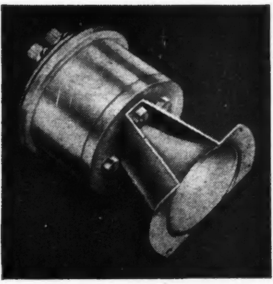

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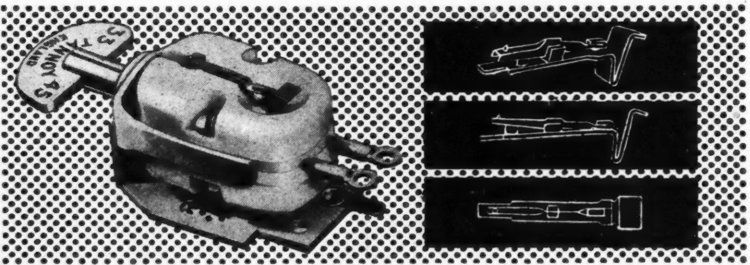

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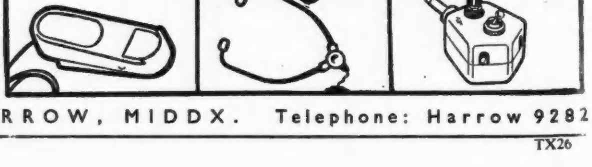

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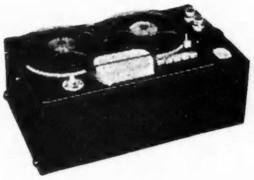

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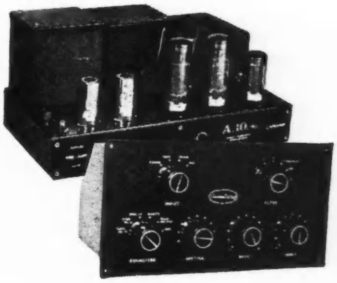

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★Sonny Rollins

" Perspectives "

**** **The Stopper** (Rollins) (*c*); **Almost Like Being In Love** (Fred Loewe) (*c*); **No Moe** (Rollins) (*c*); **In A Sentimental Mood** (Ellington) (*c*); **Scoops** (Rollins) (*b*); **With A Song In My Heart** (Richard Rodgers) (*b*); **Newk's Fadeaway** (Rollins) (*b*); **Time On My Hands** (Vincent Youmans) (*b*); **This Love Of Mine** (Parker, Sanicola, Sinatra) (*b*); **Shadrack** (McGimsey) (*b*); **On A Slow Boat To China** (Frank Loesser) (*b*); **Mambo Bounce** (Rollins) (*b*); **I Know** (Rollins) (*a*)
(Esquire 12 in. LP 32-035—39s. 7½d.)

" Worktime "

**** **There's No Business Like Show Business** (Berlin); **Paradox** (Rollins); **Raincheck** (Billy Strayhorn); **There Are Such Things** (Adams, Baer, Mayer); **It's All Right With Me** (Cole Porter). All (*d*)
(Esquire 12 in. LP 32-038—39s. 7½d.)

(*a*)—**Rollins** (*tnr*); **Miles Davis** (*pno*); **Percy Heath** (*bass*); **Roy Haynes** (*drs*). 17/1/1951. U.S.A. (Am. Prestige.)

(*b*)—**Rollins** (*tnr*); **Kenny Drew** (*pno*); **Heath** (*bass*); **Art Blakey** (*drs*). 17/12/1951. Do. (Do.)

(*c*)—**Rollins** (*tnr*); with what later became known as **The Modern Jazz Quartet : John Lewis** (*pno*); **Milt Jackson** (*vib*); **Heath** (*bass*); **Kenny Clarke** (*drs*). 7/10/1953. Do. (Do.)

(*d*)—**Rollins** (*tnr*); **Ray Bryant** (*pno*); **George Morrow** (*bass*); **Max Roach** (*drs*). 2/12/1955. Do. (Do.)

Previous releases: (*c*) Esquire EP94.

Comparing these two LPs with more recent Rollins recordings, it is easy to trace his development as the most influential saxist since Charlie Parker.

The 1951 and 1953 titles demonstrate how much he owed tonally to the Coleman Hawkins-Ben Webster tradition of tenor playing. By 1955, although the traces of Hawkins and Webster were still present, his tone was hardening towards its current biting brutality. One can also see him progressing towards the more mature improvisational powers of today. Playing the 1955 disc immediately after one of the 1951 tracks one realises that the feeling of hurry and occasional strain has to a great extent disappeared.

Even seven years ago, however, Rollins had the qualities which have since firmly established his reputation. Always uncompromising in his attack on a phrase, he at times achieves an almost frightening violence of expression and swings like a pendulum always. His percussive style is most in evidence on the faster numbers but he can wring the last drop of melody from a ballad.

The four tracks with the Modern Jazz Quartet are notable for some good piano and vibraphone, but the famous MJQ is content to stick to the role of background for Rollins.

My personal favourites on Esquire 32-035 are the tunes which feature Rollins with pianist Kenny Drew. Apart from contributing some fine solos, Drew propels the ensembles along despite some rather busy drumming from Art Blakey. The remaining track on this record features Miles Davis as a pianist. It merely goes to prove that he is a great trumpeter. Esquire 32-038 again has excellent Rollins. Once again he is backed by a first rate pianist, Ray Bryant. Drummer Max Roach swings sufficiently to show why he is always acclaimed by his fellow musicians. B.D.

Sleeve Notes : Both by Ira Gitler. Interesting.

★" The Sax Section "

***½ **The Return Of The Redhead** (*b*); **Shoutout** (*a*); **Blues For The Highbrow** (*b*); **On The Mellow Side** (*b*). (All Al Cohn)
(Fontana EP TFE17006—12s. 10½d.)

(*a*)—**Peanuts Hucko, Boomie Richmond** (*clts*); **Phil Bodner** (*flute, clt*); **Charlie O'Kane** (*flute, clt, bass clt*); **Romeo Penque** (*clt, oboe, cor anglais*); **Johnny Williams** (*pno*); **Milt Hinton** (*bass*); **Osie Johnson** (*drs*). 5/6/1956. U.S.A. (Am. Columbia.)

(*b*)—**Al Cohn, Zoot Sims, Eddie Wasserman** (*tnrs*); **Sol Schlinger** (*bar*); **Hank Jones** (*pno*); **Milt Hinton** (*bass*); **Don Lamond** (*drs*). 28/6/1956. Do. (Do.)

This is another set of the American Epic recordings designed to present various sections of the jazz ensemble. Although called " The Sax Section " it introduces also such instruments as flute, oboe, etc., so would more accurately have been entitled " The Reed Team ".

Like the first set, " The Rhythm Section " (q.v.), this one consists of four tracks from a twelve-track LP. But unlike in the first set, this splitting up has considerably impaired the LP's aim. It presented three different groups, each featuring a different reed instrumentation and each playing four tunes. Things might not have been so bad had the EP included a sample of each group, or been confined to one group, provided that the other two had been given additional EPs to themselves. But whoever at Fontana chose the tracks for this one EP that has been issued seems either to have known nothing of the intent of the LP, or, if he did, that it featured more than one group, and he has treated us to three tracks by one group and one by another, thereby not only giving a preponderance to the group with the least spectacular instrumentation, but also leaving out the third one altogether.

However, forgetting for the moment how the EP should have been made up, and taking it at its face value (on which my rating is based) it is, like the aforementioned " Rhythm Section " EP, an interesting as well as entertaining proposition. The writing is good and everybody blows well. As well as rocking enticingly, the medium-paced *Shoutout* has the added attraction of the wide range of colour made possible by other reed instruments besides saxophones. There is good piano solo work by Johnny Williams and the always capable Milt Hinton also gets a spot. The fast *Redhead* and slower *Blues* and *Mellow Side* feature the three-tenors-and-baritone sound first heard in 1947 from Woody Herman in his famous *Four Brothers* record. (See under Herman.) E.J.

Sleeve Note : Not yet to hand.

★Sue and Ralph Sharon

" Mr And Mrs. Jazz "

*** **It Don't Mean A Thing** (Ellington); **A Nightingale Can Sing The Blues** (Marks, Charles) (V); **A Fine Romance** (Jerome Kern); **Hugette Waltz** (Rudolph Friml, Hooker) (V); **I Could Have Told You** (Sigman, Williams); **A Trout, No Doubt** (Sharon) (V); **Mynah Lament** (Sharon); **With The Wind And The Rain In Your Hair** (Lawrence, Edwards) (V); **Just You, Just Me** (Klages, Greer); **Nothing At All** (Frigo) (V); **That Goldblatt Magic** (Sharon)
(London 12 in. LP LTZ-N15102—37s. 6½d.)

Sharon (*pno*); **J. R. Monterose** (*tnr*); **Eddie Costa** (*vib*); **Joe Puma** (*gtr*); **Milt Hinton** (*bass*); **Jo Jones** (*drs*); **Sue Ryan (Mrs. Ralph Sharon)** (*voc*). November, 1956. New York. (Am. Bethlehem.)

Obviously fashioned in the George Shearing manner, most of the performances are deft and polished, yet rather uninspired. An exception is *That Goldblatt Magic*, a blues tribute to photographer Burt Goldblatt, which has a strong Basie flavour. Both J. R. Monterose and Joe Puma cut loose in this one. Another notable feature of the LP is the nimble vibraphone playing of Eddie Costa, one of the best up-and-coming pianists and the winner of a " Down Beat " New Star award. Sharon's own piano work is stylish and elegant, but never seems very dramatic.

Ralph's wife, Sue, alternates between the styles of June Christy and the late Mildred Bailey, her singing sometimes cool and impassive, at other times warm and robust. Intriguing though she sounds at first, after a time her voice grows a wee bit monotonous. Not, however, before she has given a nonchalant rendering of John Frigo's *Nothing At All* (strictly a ballad for virtuosi) and sung her way through *A Nightingale Can Sing The Blues* and Rudolph Friml's *Hugette Waltz*. The only real flop is the would-be-clever *A Trout, No Doubt.*

Jo Jones and Milt Hinton make their presence felt from start to finish. C.F.

Sleeve Note : Richard B. Hadlock. Wordy, yet oddly uninformative.

★Sir Charles Thompson Trio

*** **Sonny Howard's Blues** (Thompson); **Best By Test** (Best); **Hey, There !** (Ross, Adler); **Love For Sale** (Porter); **Stompin' At The Savoy** (Edgar Sampson); **Mr. Sandman** (Pat Ballard)
(Vanguard LP PPT12020—27*s*. 10*d*.)

Charles Phillip " Sir Charles " Thompson (*pno*) **Skeeter Best** (*gtr*); **Aaron Bell** (*bass*). 1955. U.S.A. (Am. Vanguard.)

Although he was in at the beginnings of bop, Sir Charles Thompson is probably now best known to the younger generation for his Mainstream sessions for Vanguard with such musicians as Ruby Braff and Vic Dickenson. This latest recording under his own name demonstrates his versatility at changing his style and mood. Though a little disappointing in comparison with his band work, he displays a clean touch, nimble technique and ability to swing at all but the slowest tempos. His versatility is perhaps taken a little too far in the early choruses of *Mr. Sandman*, where he gives the impression of a Palais pianist let loose in *Piano Playtime*. Perhaps it was meant to be funny.

Thompson's own composition, *Sonny Howard's Blues*, has a boogie flavour. The following *Best By Test* is the most " modern " piece of the set. *Hey There* and *Love For Sale* make good jazz material and the Goodman favourite *Stomping At The Savoy* bounces along merrily.

Sir Charles gets good support from Messrs. Best and Bell, the former playing competent solos on all tracks. B.D.

Sleeve Note : S. W. Bennett. No dates. Interesting notes on the musicians.

★Alex Welsh and his Band

" Dixieland To Duke—Part 1 "

*** **Cornet Chop Suey** (Armstrong) (*c*); **Winin' Boy Blues** (Jelly Roll Morton) (*c*); **I'm Coming, Virginia** (Heywood) (*b*); **Queen Bess** (Hodges, Ellington) (*a*)
(Nixa Jazz Today EP NJE1042—12s. 10½d.)

(*a*)—**Archie Semple** (*clt*); **Roy Crimmins** (*tmb*) **Fred Hunt** (*pno*); **Nigel Sinclair** (*gtr*); **Chris Staunton** (*bass*); **Billy Lock** (*drs*). 4/2/1957. London. (Nixa.)

(*b*)—Same personnel, plus **Welsh** (*tpt*). Same session.

(*c*)—Personnel as for (*b*). 11/3/1957. London. (Nixa.)

Another competent set of performances by one of Britain's leading " traditional " bands. The use of sloppy cymbals and husky clarinet is a pity, but Welsh plays some sure, fine horn, so does Crimmins. Choice of tunes good. O.K.

Sleeve Note : Anonymous. Brief and to the point.

★Brian Woolley's Jazzmen

" Jazz Played By Jazz Bands—Vol. 28 "

*** **Buddy Bolden's Blues** (Jelly Roll Morton) (V); **Tiger Rag** (Nick La Rocca); **Chimes Blues** (King Oliver); **Chattanooga Stomp** (Oliver, Picou)
(Esquire EP EP170—13s. 7½d.)

Woolley (*clt*); **T. C. Jones** (*cornet, voc*); **Pete Wells** (*tmb*); **Maurice Coleman** (*banjo, gtr*); **Reg Foster** (*bass*); **John Spooner** (*drs*). 1/12/1957. London. (Esquire.)

These are quite reasonable performances of almost, if not quite threadbare themes, although *Chimes Blues* drags terribly, and finally flops for support on Chris Barber's fine (and original) version. *Tiger Rag* and *Chattanooga Stomp* show that this band is much happier playing faster numbers; they have yet to master the blues idiom, as the other two tracks show. The individual soloists are fair enough, and in a little while will probably be even better. O.K.

Sleeve Note : Anonymous. Amusing description of the personnel.

TECHNICAL REPORTS

Symphony De Luxe Tape Recorder. Price: 52 gns. Northern Radio Services, 11 King's College Road, London, N.W.3.

Maker's Specification:

Tape Deck. Truvox Mk. IV

1. Drive: 3 shaded Pole A.C. motors (B.T.H.)
2. Controls: Push buttons, electrically and mechanically interlocked.
3. Brakes: Electric type, push button controlled.
4. Facilities: Record; Playback; Fast Forward and Fast Rewind (both less than 1 minute); "Inching" to assist editing; 7½ i.p.s. and 3¾ i.p.s. speeds; Twin track; Hubloc reel holders to prevent chatter; Tape loading on drop-in principle; 7-in. reel capacity; British (and American) standard tracking; head rocking (azimuth alignment) adjustment; easy fitting for Dictating attachment.
5. Playing Time Indication: By numerical counter.
6. Recording/Replay Head:
   - (a) High impedance 50 k ohms at 10 kc/s.
   - (b) Output voltage 1 to 3 m.v.
   - (c) Recording current 0.1 m.a.
   - (d) Attainable frequency response 50 c/s to 12 kc/s.
7. Oscillator voltage: 40-60 kc/s.
   - (a) Erase. 150 volts at 1.5 watts.
   - (b) Bias. 80 volts at 45 kc/s.

Amplifier: Truvox Type C

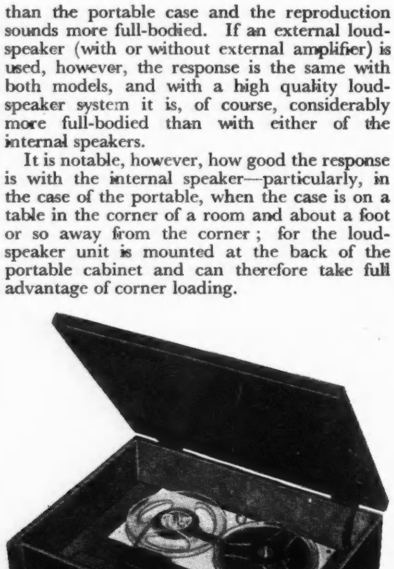
1. Inputs: By telephone jacks
   - (1) Microphone — 1 - 2 m.v. at 1 megohm.
   - (2) Pick-ups and radio—0.5v at ½ megohm.
2. Outputs:
   - Jacks (3) To amplifier control unit at ½ megohm.
   - Jack (4) Extension L.S. 4 watts at 3 ohms.
3. Oscillator: Brought into circuit on record. 45 kc/s at high impedance. Erase voltage at least 150 v. Bias 80v approx.
4. Recording Level: Magic Eye Indicator. Not in circuit on relay.
5. Hum Level: 50 db down on 4 watts.
6. Controls: Selector (a) Record, Demagnetise, Replay Volume.
   - Tone: Fixed compensation for treble on record, and for bass on play back.
   - Variable control operative only on play back which acts as bass lift for 1st half of travel and top cut for 2nd half.
7. Monitoring: Loudspeaker automatically switched off during record. Monitoring can be done by connecting high impedance headphones in series with 500 k resistance to Jack (3).
8. Valves used: EF86, ECC83, EL84, 5Y3GT, EM34.

Loudspeaker: Elac Elliptical 9 in. by 5 in.—3 ohms.

This tape recorder is sold in 3 models: as a table model in Nordyk cabinet; as a portable model in rexine carrying case and as part of the Symphony Concert Grand Reproducer. We have had all three on test but our report on the third will be deferred till next month.

The first two are identical electromagnetically only the case being different. But the Nordyk cabinet loads the loudspeaker more effectively than the portable case and the reproduction sounds more full-bodied. If an external loudspeaker (with or without external amplifier) is used, however, the response is the same with both models, and with a high quality loudspeaker system it is, of course, considerably more full-bodied than with either of the internal speakers.

It is notable, however, how good the response is with the internal speaker—particularly, in the case of the portable, when the case is on a table in the corner of a room and about a foot or so away from the corner; for the loudspeaker unit is mounted at the back of the portable cabinet and can therefore take full advantage of corner loading.



When the models arrived at my home, the first one I tried out was the table model. I put on one of my favourite tapes and played back on the internal speaker. My wife immediately and spontaneously remarked that this was one of the best instruments she had heard. I didn't rate it quite so highly as that, though I acknowledged at once that the quality was very good and that taking into account the moderate price, the instrument could probably be ranked somewhere at the top of its class. Though the deep bass was attenuated (which was only to be expected considering the size of cabinet), the treble could readily be adjusted to balance and the whole effect was at once smooth and inoffensive in every respect. Repeated playing did not bring any listening fatigue. Moreover, when I connected up to an external loudspeaker (I had to be content with a mis-match here: 3 ohms output into 15 ohms. But it did not matter). I could readjust the tone control to give a good balance once again. Connection to the loudspeaker through an external amplifier improved the range still further whilst still maintaining a good balance, though in this case it was a distinct advantage to put in a little bass and treble lift by means of the external control unit. Unexpectedly, however, less treble lift was required when the output from the tape amplifier was taken from the 3-ohm extension loudspeaker jack than from the high impedance jack No. 3. I concluded that the output transformer had something to do with treble correction in the tape amplifier: I could find no objection to that since it did not seem to have any audible effect either on smoothness or on bass response at the low power level at which the transfer took place.

The other features that appealed to me from the very start were:

1. The silence of the motors. None of the recorders, expensive or otherwise, that has passed through my hands could beat the Truvox in this respect;
2. The positive locking of the spools which reduced rattle very considerably on fast wind and rewind (and it really is fast);
3. The ease of slotting the tape into position when the release lever is operated. The gap is straight and wider than one usually finds and there is no obstruction to getting the tape into proper position. I did find, however, that threading a tape on the spools themselves could be facilitated by putting a temporary brake on them, instead of allowing them to run free as they normally do (and how sweetly free, that is!). For there is no mechanical braking on this deck: all the braking in normal operation is done electrically by means of a special brake button, and very effective it is. This mechanical freedom, however, not only simplifies the mechanism but leads to the next virtue, which is:
4. The ease with which "inching" can be carried out with the Release lever withdrawn. One can then either move the tape without hindrance backwards and forwards from spool to spool by hand, or make a fast change by operating the brake and wind or rewind buttons with a rocking motion. The incorporation of a numerical counter is a valuable aid to position finding or cueing. It is also possible to develop a technique of using the replay button (with the release lever withdrawn) and moving the spools by hand to find a single word or a single note by ear: this is particularly useful for editing and splicing;
5. There was no audible flutter or wow.

For the reasons I have given at (3) above, a little care is needed to start with to avoid spilling some of the tape from very full spools (I hate very full spools, anyhow!). But experience in handling soon remedies that, especially if two pieces of sponge rubber of the right thickness are used under the spools to act as temporary brakes. (Do be careful about this, though, lest the spools be distorted.)

After a little practice I found the operation of the recorder to be straightforward and positive. I copied a few records on to tape with conspicuous success. There was notable clarity, little background noise and no recorded hum. For this test I used both E.M.I. tape and M.S.S. Mastertape.

From home use alone, then, I concluded that this is a tape recorder that can be confidently recommended. And the fact that I had 3 separate versions added to that confidence. But I got a little surprise when we proceeded to make laboratory measurements. Here are our figures. There are 4 lines:

A Frequency in c/s or kc/s.
B Difference in output expressed in db with 1 kc as zero for
 (a) E.M.I. standard R.I.A.A. tape at 7½ i.p.s.;
 (b) Record and play back at 7½ i.p.s.;
 (c) Record and play back at 3¾ i.p.s.

The measurements were taken across a dummy resistance load at the extension loudspeaker jack. An oscilloscope was also connected during the whole of the test.

40	60	110	200	500k		2k	4k	6k	8k	10k
−13	−8.5	−6	−5.5	−2	0	+1.5	+1.6	0	−5	−8
−16	−9	−4.8	−3.8	−2	0	+2	+2.5	+1.5	+0.5	−7
−11	−3	−1	0	0	0	−1	−8	−20	—	—

The equalisation circuits were evidently not accurately set to the R.I.A.A. characteristics as stated in the Truvox specification. But plotting on a graph showed that they were quite smooth so that correction by the usual tone controls was simple. In particular, a " middle " control as supplied on the Symphony amplifiers (and on some others under the label " loudness control " or " contour control ") was exactly what the doctor ordered to put things right. On others, lifting of both bass and treble controls would be equally effective. So, in this case, the drooping of the response at both ends of the scale was of no importance. But wait a minute. What about wave-form or, in other words, distortion ? My experience is that many of the cheaper-priced tape recorders are notably inferior in this respect. I have shuddered at some of the pictures I have seen on the oscilloscope. That is why nowadays I always connect a 'scope across my valve voltmeter when making the tests : it immediately reveals a variety of deadly sins.

In this case, it revealed a good wave-form right down to 40 c/s where second and third harmonic became apparent. Moreover, the trace was steady and clean : there were no whiskers on it to reveal excessive high frequency distortion and mush. That was clearly the reason why the quality had struck us as particularly good in our home listening. I had automatically adjusted the frequency controls to give the appropriate response for our listening conditions.

This experience once more confirmed a conclusion which I stressed and stressed again and again in these pages long before the war : drooping at both ends of the scale in the frequency response is of no great importance, provided it is smooth and provided that the wave-form is good (or, in other words, provided there is little non-linear distortion). Happily this conclusion is coming to be generally accepted, with the result that much of the early hi-fi chromium plating is fast disappearing. So I make no apology in stressing it once again, even as a gloss on this technical report.

What does all this amount to ? Just this. First, the simplification which Truvox have effected in tape deck design has been abundantly justified. In this connection, I see on looking back that I have not yet mentioned the great simplification effected by making the user interchange the capstan wheel to change speed from 7½ i.p.s. to 3¾ i.p.s. This has saved a lot of switching complication as well as giving a facility for having special wheels to give a plus or minus variation from the normal, so ensuring accurate speed adjustment when needed. Incidentally, our E.M.I. standard tape test showed the speed to be quite constant but a trifle fast. The second conclusion is that the equalisation characteristic should not be blindly assumed to be accurate ; but the tone controls should be used so as to give a response which the ear approves as right. Thirdly, that this is justified, and only justified, when the response is smooth and free from distortion (and this is). Fourthly, that the building up of the Tape deck, amplifier and a suitable loudspeaker into a complete recorder has been skilfully carried out—and this too, is the case. Here, then, is a moderately-priced tape recorder which is mechanically and electrically sound and is capable of giving nearly all that one would like even in an expensive model. Its limitations (which are shared even by many expensive models) are that it is one-way working (it works, by the way, with the tape moving from right to left and not left to right but, since the recording/replay head has been designed accordingly, will replay tape recorded in the usual way on other machines) ; second, that it will not take spools above 7 in. ; and third, that monitoring is only possible from the input to the recording head and not directly from the tape as recorded (which is only possible when there are separate record and replay heads and separate record and replay amplifiers).

At the price of 52 gns. it is very good value indeed. P.W.

Tannoy Variluctance Turnover Cartridge

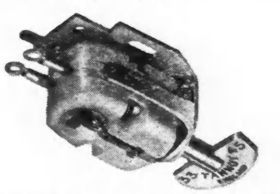
Prices : £16 17s. (2 diamonds) ; £9 16s. (2 sapphires) ; £13 6s. (1 of each). Tannoy Products Ltd., 348/352 Norwood Road, West Norwood, London, S.E.27.

Maker's Specification :
Output : 10-12 mv microgroove
18-20 mv coarse groove
Load : 50,000 ohms
Playing weight : 5-7 grms.
Frequency Response : 20 c/s to 16 kc/s ± 2 db.

It is a couple of years now since I first tested and reported on the Tannoy cartridge and noted that it took a place in the highest class. Since then it has been improved in minor respects so I welcomed an opportunity to try it out again. But this time, I had two diamonds fitted, one the standard diamond as hitherto supplied and the other a modern micro-diamond with a smaller mounting mass. Both were of 1 mil. radius and my tests were therefore for LP records only.

I have mounted the cartridge both in a Garrard Transcription Arm and in a B.J. Super 90 arm and obtained equally satisfactory results with either. The first thing that came to my notice was the exceptionally true yet sweet character of the top strings and the significant quality of the oboe in the reproduction. This could only mean a particularly smooth response in the upper register, and I put this down to the fact that the cantilever armature (which carries the flux) is symmetrically damped. I fancy (though it is no more than a guess) that at present this damping is just a little on the stiff side : for I found that the pops and other record imperfections came out rather more sharply than with a Ferranti pick-up which is grease-damped and rather less sharply than with a Goldring which is not damped at all. If my hunch is correct then it is pretty clear that the response will improve as the pick-up is used, even above its present high standard, and that one (and it was the only) tendency to instability in tracking will disappear. This was at about 6 kc/s and was evidenced by an uncertain wave-form on the oscilloscope when a stylus weight of less than 7 grms. was used : at other parts of the scale tracking at 5 grms. was quite comfortable.

This observation prompts me to stress once again the danger of using a pick-up with too light a playing weight. As one of my technical friends put it to me, the 2-3 grm. boys do far more damage to records with reactive wear than others do who are content to play at a pressure of something between 7 and 10 grms., even though frictional wear may be greater. In modern conditions of domestic life I would not recommend playing at less than 5 grms. even with pick-ups which, theoretically, are capable of tracking at 2 grms.



My recommended playing weight for the Tannoy then, on a good transcription arm which has no undue side pressure, is 7 to 7½ grms. At that pressure the tone is firm, clear and the tracking quite positive.

Now what about the difference between the two styli ? I could detect none at all ! And as will be seen our later measurements confirmed this. Yet the smaller diamond which was mounted directly on the cantilever must have had a mass of something like one-tenth of the metal mounting of the larger one. The explanation can only be either that the mounting compliance was greater in the case of the micro-diamond or, what is more probable as soon as one comes to think of it, that the mass of the cantilever is so much greater than either, that the difference between the mounting masses of the two styli hardly affects the total. So we go on learning. I mention the experiment specially so as to relieve the minds of those who already have a Tannoy pick-up and are wondering whether the fitting of one of the modern micro-diamonds will make a difference. They can rest content because the original stylus was entirely satisfactory both in shape and polish.

To conclude this report, I give the measurements we made of the frequency response with each stylus. It will be seen that the departures from absolute uniformity are small and as they were quite smooth they do not show up in actual playing conditions. It should be added, too, that with the qualification regarding playing weight already noticed, the wave-form as shown on the oscilloscope was good throughout. The tests were made with Decca LXT5346.

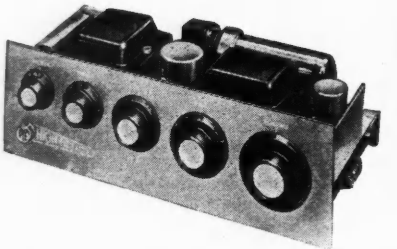
The first line refers to the frequency in kc/s, the second to the standard stylus and the third to the micro-diamond, the figures representing the db differences in voltage from the 1 kc/s level.

(1)	18 k	16 k	14 k	12 k	10 k	8 k	7 k	6 k
(2)	−1	+1	+2	+4	+4	+3.5	+2.5	+1
(3)	0	+1	+3	+4.5	+4	+3	+2	+1

From 5 kc/s down to 30 c/s the response in both cases was level at the 1 kc/s figure : a truly remarkable result.

Record Cleaning

A further piece of gadgetry in the form of a Blower Brush is being marketed by Mayfair Photographic Supplies of 12 Northways Parade, London, N.W.3. This consists of a rubber ball, the outlet of which is fed through the stem of a soft camel-hair brush, thus it is possible to brush and blow at the same time. The brushes are available in two sizes, small 6s. 6d., large 8s. 9d. The latter would be the most suitable for record cleaning.



Pye Mozart Amplifier. Price: HF10 chassis only—22 gns. HF10M chassis with cover—23½ gns. Pye Ltd., Newmarket Road, Cambridge.

Maker's Specification:
Power Consumption: 70 va.
Output Impedance: 4, 8, and 15 ohms.
Noise and Hum: Main amp., −70 db; Tape, Radio, −60 db; Pickup, −55 db.
Total Harmonic Distortion at 1 kc/s: 0.3% at 9 watts.
Max. Power Ourput: 10 watts r.m.s.
Damping Factor: Adjustable from 15 to infinity and negative values.
Sensitivity: For 9w output—Tape, 100 mv; Radio, 100 mv; Pickup, 15, 10, 10 mv respectively for each of the three curves at 1 kc/s. For 9w output (unaffected by any controls)—Tape Record, 55 mv.
Mains Supply: HF10 and HF10M—200-220, 230-250v A.C., 50-60 c/s; HF10EM—117v A.C., 50-60 c/s.
Net Weight: 9 lb. (chassis only), 9¾ lb. (with metal cover).
Overall Dimensions: Height, 3¾ in.; width, 10½ in.; depth, 5¼ in. by ⅜ in. for knobs at front and rear.

As I remarked in my review of last year's Radio Exhibition, this is one of the most interesting amplifiers I have seen in recent years.

In the first place, it is very small and very handsome. The copper panel and graded knobs for Volume (largest), Selector, Bass, Treble, Filter (smallest) give it a really attractive appearance. Moreover, the chassis lay-out looks good and the arrangement on the printed circuit is particularly cunning. Incidentally, ease of servicing, if that should be necessary, has been carefully studied: the transformers and other bulky components are mounted on the metal chassis and the connections can readily be detached from the printed circuit panel which is suitably spaced from the chassis proper.

In the second place, the circuit itself is both novel and flexible in the matter of control, notwithstanding the high power output and small dimensions. Thus it has a single valve output stage with distributed feed-back via the cathode (a feature which I have always found to be conducive to stability) and the cathode winding is used to drive the loudspeaker, thus saving a separate secondary. Then the main rectifier is of the flat bridge type which has been developed for television receivers so as to save both space and smoothing components; and the output valve has a fixed bias provided through a separate tiny rectifier, which again leads both to stability and good power regulation.

Thirdly, the circuit controls are of the most satisfactory types that I know. The bass and treble controls follow the Baxendall circuit and there are a couple of pre-set controls at the back of the chassis which can be adjusted to match the input of most types of pick-up.

When I discussed the design at Earls Court with fellow technical journalists we found ourselves unanimous in admiration of its ingenuity and, let us be frank, rather sceptical about its possible performance. However, now that I have had one on test for a lengthy period, I can say positively that scepticism is no longer justified. The performance is remarkably good, as the following test figures will show. One of my colleagues, indeed, was so impressed with the lay-out, components, workmanship and performance that he affectionately nicknamed it "Pye's Pint Pot"! By which I suppose that he means that it holds a quart. Here are the test figures:

Frequency Response at 1 watt Level. Signal connected to radio input, all controls level, filter out.

± 0.5 db from 20 c/s to 20 kc/s.

Power/Frequency measured at level where output valve begins to show grid current.

c/s	20	30	40	60	100	200	400 to 2 kc/s
Watts	1.4	3.4	5.4	8.3	8.6	9.7	10

kc/s	4	6	8	10	12	14	16	18	20
Watts	9.7	7.7	6.7	5.7	4.9	4.1	3.2	2.6	2.4

In view of the fact that this is a single-ended output the power response at low frequencies is well maintained. The fall in power above 4/5 kc/s is not of very great importance, as the energy content of normal programme material is small at these frequencies.

Stability

With a 15 ohm resistive load the amplifier remained stable even with a 0.5 mfd capacity connected in shunt; but examination with a square valve showed that some ringing was then present. With a reactive capacity load instability only began to appear when as much as 0.1 mfd was connected across the 15 ohm output. We regard these results as very satisfactory.

Tone Controls

The range of the Bass control at 40 c/s was −21 db to +11.5 db. That of the Treble control was −17 db to +15 db. Both are quite satisfactory.

Filter

This had a small insertion loss of 2 db and produced a moderate cut-off at the indicated frequencies. Very little would have been lost had it been omitted. But it may be useful in removing the edge from some harsh recordings.

Compensation

We checked the LP position and found it within about 1 db of the R.I.A.A. (and British) standard over the range 30 c/s to 18 kc/s.

Hum and Noise

This was better than the maker's specification except on Gram., where it measured −42 db.

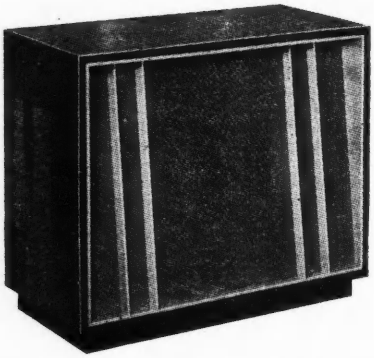
Extra Power

There is no provision for external tuners, etc., but we always prefer separate power packs for these. Similarly we applaud the fact that the Gram. Motor socket is not controlled by the On/Off switch.

Altogether, then, this little amplifier is a notable and worthy addition to the Pye range and will do much to solve the Hi-Fi problem in those homes where space is a major consideration. P.W.

The Normanda Loudspeaker. Price: 60 gns. Western Sound Recorders Ltd., Wilson Patten St., Warrington, Lancs.

Maker's Specification:
Units:
Bass—12-in. cone, with resonance below 40 c/s. (A Wharfedale 12FS was used in the unit tested.)
Middle — Horn loaded pressure unit. (Actually a Grampian in unit tested.)
Treble—Impedance at 800 c/s-5.5 ohms. (Actually a Lorenz unit was used in unit tested.)
Cross-over—Quarter section series type with 6 db/octave attenuation. At 1,000 c/s.
Cabinet: Can be supplied in Sapele, French Walnut, Australian Walnut, Rosewood, or Bird's-eye Maple. Size: 33 in. wide by 29 in. high by 18 in. deep.



I first heard the Normanda at the Harrogate Audio Fair in the Acos Demonstration Room and as I remarked in my survey the quality impressed me very much. This, of course, was also a testimony to the Acos Black Shadow pick-up as well and I hope to say more about that as soon as commercial samples are available.

I have now had a Normanda at my home for a week or two and put it through a series of tests. In this model, however, there was a different bass unit and a different treble unit from those at Harrogate.

The first characteristic that struck us was the forwardness of the tone, the lack of thickening on male voices and the comparative freedom from over-sibilance. I have noted this feature of good, horn-loaded middle register units before. When we opened up the cabinet, however, we found that the tweeter was connected directly in parallel with the middle register unit. In our view this is not good practice so we proceeded to put a 2mfd capacity in series with the tweeter so as virtually to limit its input to the treble range and there was an immediate improvement in the balance of tonal quality on both feminine voices and strings.

To confirm this we proceeded to check the performance on white noise with the capacity in circuit and short-circuited. In the latter case there was a middle register coloration which disappeared as soon as the capacity was in circuit. We tried different values but had no doubt at all that the 2mfd was the most satisfactory.

With the capacity feed, too, the tweeter became less peaky even at frequencies higher in the scale. In these conditions the reproduction from the whole loudspeaker system became even more satisfactory than before both in range and in balance and stood comparison even with our best standards and we give it high marks. It would have had even higher had it not been for some frequency doubling below about 60 c/s. P.W.

BOOK REVIEW

Understanding Hi-Fi Circuits. N. H. Crowhurst. Gernsback Library Inc., N.Y. Price $2.90 soft cover, $5.00 cloth.

The British agents for the book are The Modern Book Co., 19-23 Praed Street, London, W.2. (Soft cover, 23s., cloth, 40s.)

My first reaction on finishing this book was to whisper a quiet "Here here" to the closing sentence which I quote: "We begin to realise that we have gotten ourselves into a very complex thing".

Chapter II deals with amplifier output stages and adopts the approach of taking a common pair of output valves (actually the

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—But not better. This is the Grundig Marlborough, designed to meet the most extended frequency limits which V.H.F. Broadcasts can produce. The Marlborough is a four-wave, three-speaker radio which is really two sets in one. It gives you V.H.F. as well as long, medium or short wave reception.

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The three speakers are acoustically placed to give maximum depth and realism and to provide a balanced dispersal of the treble register as well as the bass. There is a unique frequency response control system covering the whole frequency spectrum; four independent controls which allow of an infinite number of settings and extremely accurate adjustments. A visual indication of these is given. There are many other refinements — press-button wave selection, built-in aerials for both V.H.F. and standard reception, A.V.C. and micro-magic eye tuning.

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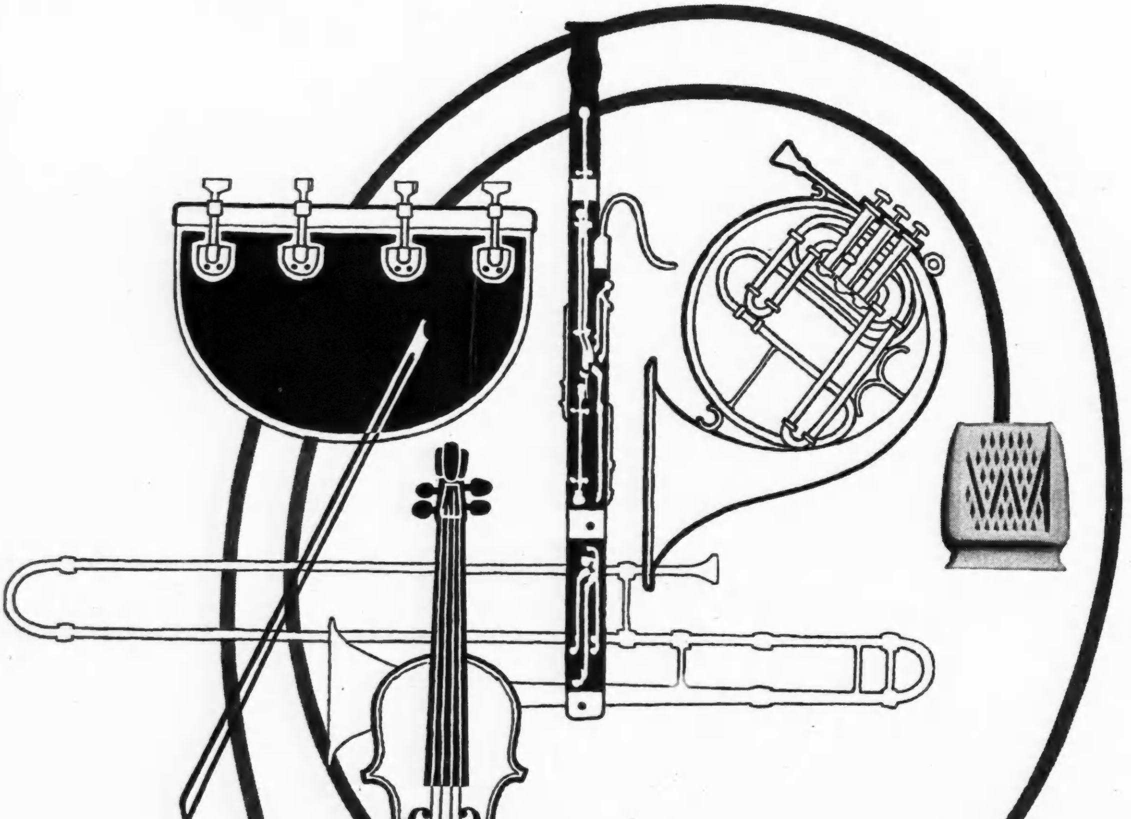

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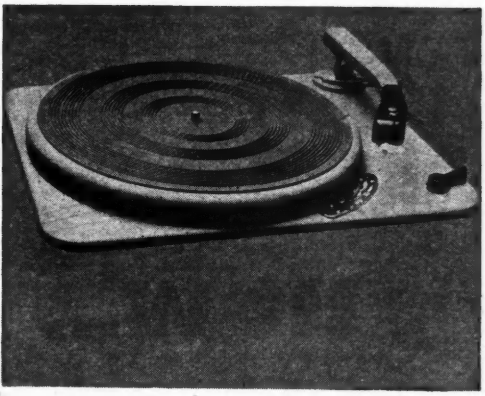

The Goldring-Lenco Transcription Motor is designed and made entirely in Switzerland. There are three versions (from £17. 10. 4. to £23. 7. 0. including P.T.) which incorporate the Lenco transcription arm and the Goldring "500". Your dealer will be happy to show them to you — or we will gladly send you a descriptive leaflet on request.

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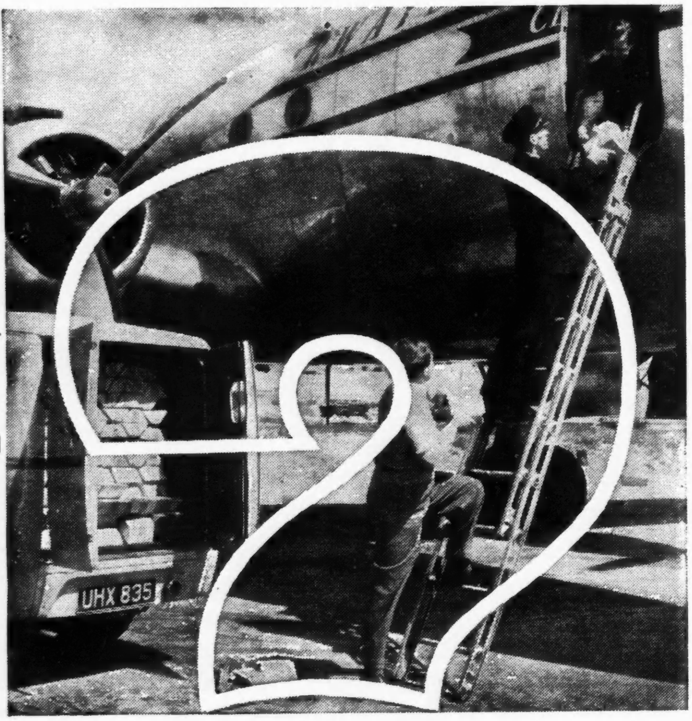

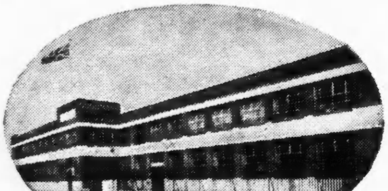

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American 5881—not very different from our KT66) and shows their behaviour and requirements in a wide range of circuits. At the conclusion a chart summarises the comparative features of the arrangements discussed.

It is a pity that little attention is given to the output transformer, which rates no more than a sentence here and there and yet is the one thing on which depends the success of all the circuits described: for, rather surprisingly, nothing is written of the transformerless output stages, now becoming possible, nor is the single-ended output stage considered. There follows a chapter on feedback and damping which is quite excellent and it is obvious that the author is on well-loved ground here. One is struck by the originality of approach to some aspects of the subject, clarifying a feature of modern amplifier design not too well understood by many. The next two chapters deal with the input stages and the various ways of obtaining a push-pull signal for the output stage. The examination of performance is quite detailed and again charted at the end of the chapter.

Matching of input and output circuits (including a brief mention of transistors) are next dealt with, followed by a chapter on equalisation, or compensation as it is more generally known in this country. The mechanical and physical factors which necessitate compensation in both tape and disc recording are demonstrated and the possible solutions listed. Resonant circuits are almost ignored although they are quite common in tape recorders, using inductors with ferro-ceramic cores. At this point a chapter on speaker distribution and crossovers is inserted and in it the author ventures outside the scope of his book to express opinions on various types of speaker which may well cause raised eyebrows in some quarters, but the summary of most existing circuit practice is reasonably well covered.

Loudness controls are next discussed and the various approaches commonly adopted are detailed, together with a mention of the argument that exists as to their desirability. The high frequency loss which often occurs in mid-position of a volume control is pointed out. Tone controls are the last circuits to receive attention and of course this means some repetition of arrangements already considered under equalisation. However, the treatment is very full and the curves that can be produced are shown, although the way in which the various possibilities appeal to the ear of the listener is not obvious from them. The variable slope filter is not so popular in the United States as it is in this country, but a few details of the best known varieties are included.

G.E.H.

TECHNICAL TALK

Howlers

As my favourite Latin poet once remarked, *Aliquando bonus dormitat Homerus.* And if good old Homer could sometimes nod, what chance is there for us poor lowly mortals to escape a like humiliation? Anyhow, I seem to have done more than nod in my Talk last month. I positively went to sleep. And sure as fate, readers have not been slow to jerk me awake again; and I still stand in a white sheet.

In the first place, I am told by one who seems to know all about the technique of the subject that the process of flame fashioning of sapphires has not yet been brought into operation. I have not yet been able to contact my old friend Major Collaro, who has become Chairman of Camp Bird Industries Ltd. (which is responsible for Power Points) after retiring from his old firm, but it really makes no difference to the comment I made that the E.V. Power Points I examined were perfect in shape and polish.

The second gaffe was *a lapsus styli!* I actually talked about styli of 1 mil. and 2 mils. *diameter* instead of *radius*. A not insignificant difference, methinks.

The third one was not so obvious, but I should have known better than make such a remark without directing my mind more particularly to it. It was that the compliance between a stylus and its mounting is a series compliance. I should have been much better advised to apply the rule I myself gave in "Modern Gramophone and Electrical Reproducers" (1929), p. 71: "Consider what would happen if the compliance were made infinite. An infinite capacity will pass electric oscillations completely: it is, in effect, an electric short circuit. So, if the compliance is such that all motion would be stopped if its value were infinite, then it must be in shunt across the line." And obviously, if the compliance between a stylus and its mounting were made infinite there would be no transmission; therefore it must be in shunt. As one of my correspondents, Mr. Crabbe of London University points out, "if the compliance were in series the coupling to the cantilever would be improved with rising frequency, which is the reverse of the situation under discussion."

The rest of Mr. Crabbe's letter is so interesting that I feel that I ought to quote it in full. Here it is:

"Another point which you raise is also debatable (although more a matter of opinion than the others). This is the question of the most desirable frequency at which to place the H.F. resonance. I have never personally heard this argument that it is better to place the resonance (damped) at 16-17 Kc/s. than to get it as high as possible, and if I did hear it I would suspect that someone was trying to sell an inferior pickup. Presumably the idea is that if you damp the resonance the response will be flat up to the resonant frequency and then fall away rapidly, thereby filtering off all the noise above 16 Kc/s. Now, since very few adults can hear anything above 16 Kc/s. anyway (noise or signal), the whole procedure seems rather pointless, especially since I have yet to hear a pickup using this principle which gives reproduction quite as clean as the best ones using the alternative method (Ortofon C and Ferranti ribbon for instance).

"Since reading your articles on side pressure some months ago I have thought about the matter a good deal, and you might be interested in the following comments on the subject.

"Firstly I take it you would agree that the fundamental cause of side pressure is as follows: Owing to friction between stylus and record a force is applied to the pickup head in the direction of movement of the groove past the stylus. Due to the offset angle, this force produces a moment about the main pivot which is clockwise looking from above. Back at the head this moment produces a resultant force in the direction of the arc described by the stylus, which for all practical purposes is along the radius of the record towards the centre.

"This friction-produced force will be approximately proportioned to the downward pressure and to the surface speed of the record. Both these points I have confirmed experimentally by assessing the rate of traverse towards the centre of a blank disc, of a pickup at various weights and record speeds.

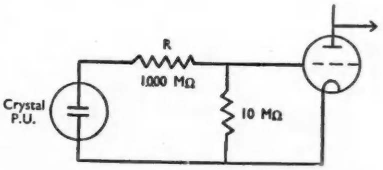
"Now in general it would be true to say that the lower limit for the downward pressure of a pickup is set by its ability to track heavy *low* frequency modulations, which means that the total lateral compliance sets the limit. The pressure would normally be set so that the most heavily modulated record would just reproduce without distortion, and a small safety margin would then be added.

"The downward pressure is therefore an inverse function of lateral compliance, and the side pressure is a function of downward pressure. Therefore side pressure varies inversely as lateral compliance.

"The main objection to side pressure is that the moving parts may be biased to one side, with various undesired consequences. And it has been assumed that there is a greater risk of this with lightweight compliant pickups than with the older "blunderbuss" type. However, I think that the above analysis shows that this is not so, and that provided all pickups work at their minimum downward pressure, the deviation from centre position of the stylus will be the *same* for a given record speed.

"The problem remains of discovering whether the deviation is worth worrying about. The method of dynamic balancing which you advocate uses only a blank disc and therefore the friction which arises when the stylus is in a groove is not taken into account. This deficiency you have already admitted. What is more important is that the effective friction is also dependent on the degree of lateral modulation of the groove. This means that at a given surface speed and given downward pressure, the side pressure will start at some fixed low value for an unmodulated groove, and rise to a maximum for a heavily modulated groove. It may well be that a pickup dynamically balanced on a blank disc will suffer a degree of side pressure vastly greater than that allowed for.

"There is only one method that I can think of which will indicate the stylus displacement due to side pressure in a modulated groove. If a crystal pickup is fed into an infinite resistance, then it will produce a D.C. output voltage when the stylus is held to one side. In practice it is impossible to have an infinite resistance and measure the O/P voltage at the same time. But if a very high R is used thus:



the time constant of the crystal capacity and the R would be long enough to make a useful measurement with a valve voltmeter. With this arrangement the pickup could be lowered on to a blank disc, an unmodulated groove, and a fully modulated groove, and the D.C. outputs noted in each case (allowance being made in the last case for the masking effect of the A.C. modulation). By this method the relative side pressure for the three conditions could be calculated and applied to other pickups.

"The knowledge gained as above, although interesting, is of no use unless some sort of servo-mechanism can be devised to apply anti-clockwise moment to the pickup arm which is always related to the instantaneous side pressure of the stylus. But this seems a rather far-fetched solution!

"The change in S.P. across the disc due to varying surface speed *can* be compensated for by an arrangement of balance wheel-type springs producing the appropriate anti-clockwise force at the pivot. This enables one to keep the turntable horizontal.

"Despite all that I have said, I personally do not now bother to do anything at all about S.P. on my own equipment. With the Ortofon C which I use, the difference in downward pressure required with and without S.P. compensation is too small to measure, which suggests that the S.P. is only a small fraction of the maximum A.C. forces. This is at a weight of three grammes, which is more than twice the pressure needed to track a heavily modulated flat disc; and therefore the S.P. is twice what it need be for the compliance in question."

Here are my preliminary comments.

1. Adequate *resistance* damping is desirable for all kinds of pickup mechanism. For one thing it reduces intermodulation quite considerably. The Ferranti pickup has grease damping and one of the difficulties has been, as reported in the American Consumers' Union tests, to prevent the grease from losing its effective contact. If it does, then the intermodulation distortion can rise from under 2 per cent to over 10 per cent.

2. The argument that it is unwise to have a frequency range wider than that required by the circumstances of use is one that has been urged on a number of occasions; in particular, it was impressed on me a few weeks ago in a comment on Crowhurst's book (reviewed elsewhere in this issue) by my youngest son who is Professor of Nuclear Physics at Harvard. I well remember an interesting experiment he and I had with an amplifier some years ago. We had built an amplifier which had a nearly level frequency response down to 1 c/s. We also had a loudspeaker which had such a suspension (and also such a strong magnetic field) that its L.F. resonance was below 10 c/s.: we could in fact count the swings when we blew upon it. But though the amplifier had a calculated output of over 40 watts it proceeded to overload on gramophone records at an output of less than 5 watts; but this condition did not seem to apply for radio inputs. It was not until my son had a look at the loudspeaker that we tumbled to the reason. Fortunately, it was mounted in my hole in the wall so that observation was easy. When we played a record we found that the loudspeaker moved in and out of the gap with quite a large displacement at about 1 c/s. We then found that it was keeping time to the eccentric swing of the record: the signal created in one of our experimental crystal pickups by every swinger at 78 r.p.m. passed through the amplifier and severely reduced the margin before overload! After that we took precaution to cut off our amplifiers at an early stage at 30 c/s.

A similar sort of illustration can also be given from Mr. D. T. N. Williamson's paper on Surface Noise to the British Sound Recording Association in 1953.

3. Whilst I agree in general with the remarks on Side Pressure, there are one or two points that are not mentioned. Side pressure is also proportional to the tangent of the angle which is the sum of the offset angle and the tracking error. This means that when the arm is such that the error is at a minimum across the record the side pressure is the same at all points. This is important from the point of view of correction, which is quite easy provided that the carrying arm has not a heavy and long overhang at the back as a counterbalance; in this case there will be a counter gravitational force to that we should wish to use to neutralise side pressure. My next observation is that if a magnetic pickup has a high external magnetic field any iron parts connected with the turntable may create a variable side pull; I know of one case where even the spindle creates a side pressure at the inner grooves. The last observation I would like to make at the moment relates to a recent experience. I was testing a new record player which had a pickup that should have played at 8 grms. I found that it jumped the groove until the playing weight had been increased to over 12 grms. There was also an unexpectedly high degree of intermodulation distortion. After some investigation I found that the stylus was tilted laterally at an angle of some 30 degrees to the vertical. As soon as I had corrected the tilt with a pair of tweezers the jumping stopped, the playing weight could be reduced again and the excessive distortion disappeared.

White Noise

In one of my reports this month I mention the use of white noise as a testing tool. White noise is noise that is distributed in frequency more or less uniformly throughout the scale. Now in the old days some of us developed a technique of judging (and adjusting) soundboxes by the quality of the surface noise they transmitted. This sort of technique has since been developed and can be of great value in preliminary testing of loudspeakers. Some types of coloration are easily recognisable. It does not reveal every fault; but what it does show, it shows quickly and clearly.

I cannot tell you what to listen for; only experience can do that. But I can tell you how to make an approximation to white noise quite simply so that you can gain the experience for yourselves. All you have to do is to detune a F.M. Tuner so as to give inter-station noise. As one of my colleagues put it to me, this is perhaps better described as Pink Noise rather than White Noise. But it is sufficiently near to be used for testing. Try it by switching over from one loudspeaker to another. You will be surprised how revealing it is. Incidentally, the Quad Electrostatic sounds particularly good on white noise.

But don't run away with the idea that the white noise test is conclusive. It is only one of the hurdles. A speaker which passes it may still be faulty and capable of distorting; but if it doesn't pass, you may be sure that it is capable of improvement.

3rd London Audio Fair

The third London Audio Fair will be held at the Waldorf Hotel, Aldwych, London, from Friday 18th to Monday 21st April next. Tickets are obtainable on application to our Trade Office at 11 Greek Street, London, W.1—**stating the day for which tickets are required and enclosing a stamped addressed envelope.** (The general public will not be admitted before 4 p.m. on Friday 18th. Trade tickets are available from 11 a.m. on that day.) There will be no B.S.R.A. Exhibition this year but they will have a room at the Audio Fair.

EDITORIAL NOTES

The Sounds of Time

In December 1949 Oriole Records released a remarkable set of five 12-inch 78 r.p.m. discs portraying in sound the years from 1934 to 1949. At the time the records were discussed by Sir Compton Mackenzie, who wrote as follows:

"*The Sounds of Time* is the story of the fifteen years from 1934-1949 told by a most skilfully chosen series of excerpts from broadcasts during perhaps the most momentous epoch which humanity has known. Not less than 100,000 discs in the storehouse of the B.B.C. were consulted in order to gather from them material for this sequence, which has been written by Frederic Mullally and narrated by John Snagge. . . . No school in the country should be without this collection, and it is good to be able to praise the tact with which Frederic Mullally has performed his very difficult task. It could have been so easily spoilt by touches of false sentiment and garish rhetoric, and those have been avoided. It is hardly necessary to add that John Snagge's narration is perfect, and it is a feat to read for so long without wearying the listener. The result is a drama which can be heard over and over again, and I cannot imagine a more welcome entertainment for any host to offer his guests.

"It is all here—pageants of historic speeches by King George V, King Edward VIII, His present Majesty, Princess Elizabeth, Mr. Winston Churchill, President Roosevelt, Lord Mountbatten, Secretary of State Marshall, Neville Chamberlain, F. M. Montgomery, General MacArthur, General Eisenhower, Mr. Attlee, Pandit Nehru and many others too numerous to mention. There is the sound of the Germans marching into Czechoslovakia, of British Tommies crossing the Belgian frontier, of the Battle of Britain, of a bomber crew over Berlin, of victory celebrations in Whitehall, and of that poignant broadcast when the dirigible *Hindenburg* burst into flames at Lakehurst, New Jersey, in May, 1937. But to mention some of the contents of this wonderful album does less than justice to the patience, the care, the dramatic skill, and the emotional effectiveness with which they have been woven into a sound pattern. Something more was needed than to rouse the interest of the listener: that was easy. Interest, however, like curiosity, is quickly satisfied. What I want to salute is the way that Frederic Mullally has turned curiosity into a dramatic experience, which like great tragedy purges the emotion and chastens the mind. Recorded sound has given a vitality to recorded history which the pen, wielded never so artfully, never so solemnly, never so truthfully, never so poetically, has not given to it and could not have given to it."

The 78 r.p.m. discs have now been transferred to one 12-inch LP (Oriole MG20021—39s. 7½d.). Bearing in mind the nature of the excerpts the quality of sound is naturally variable, and there is some background noise even to the commentary.

Walt Disney and Pye

As a result of the finalisation of a new long-term agreement between Walt Disney Productions and Pye Group Records, Pye will henceforth be distributing the "Disneyland" and "Mickey Mouse" series of records in this country. The first release in April will feature *Creakin' Leather*, *Bambi* and *Perri*.

Catalogues

The following manufacturers' record catalogues are now available: "His Master's Voice" 1957/1958 (up to June 1957)—3s. Columbia, Parlophone and M.G.M., 1957/1958 (up to June 1957)—4s. Decca (up to October, 1957), LP, EP and Classical standard 45 only—5s. London L'Oiseau-Lyre (up to December 1957)—2s. 6d.

Argo Records

Argo Records have now moved their offices to 113-115 Fulham Road, London, S.W.3. Next month it is hoped to review the first release of the complete works of William Shakespeare which Argo are producing in association with the British Council.

Britain's Best Hi-Fi Equipment

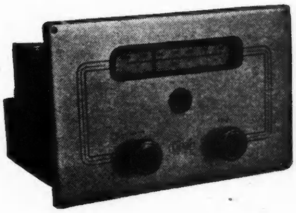
We have devoted over 23 years entirely to the design and manufacture of audio equipment and we are proud of our position as leaders in this field. We were the first firm in the world to design and market Amplifiers having a total distortion content as low as 0.1% ; a claim which was received with incredulity in 1945, but which was subsequently confirmed by the National Physical Laboratory and has become an accepted world-wide standard.

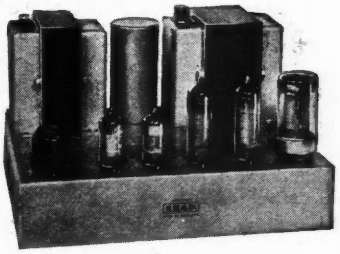
High engineering ideals have guided our efforts, and Leak Amplifiers have been the choice of the B.B.C., Commonwealth and foreign Broadcasting authorities and Recording Studios. This acceptance by professional audio engineers has led to a demand for Leak equipment from music lovers throughout the world.

On the important question of prices it is appropriate to mention one of the basic principles of Leak design. From long experience and by extreme attention to design details during development work on the pre-production models, we enable our craftsmen to achieve a high output per man-hour. The labour costs thus saved offset the increased cost incurred for high grade materials, components and finishes, and this, together with quantity production (made possible only by a world-wide market), explains how quality products may be sold at reasonable prices.

An important Test Report

Independent laboratory tests of the Garrard 301 transcription turntable were recently carried out by Audio Instrument Company Inc., New York, U.S.A., under the direction of Mr. C. J. Lebel (Chairman of one of the groups which prepared the NARTB Standards). It was necessary that the pickup and amplifier system should conform in response to the RIAA—New AES—New NARTB response curve within ± 1db, and in the tests of this excellent transcription unit ***the components selected for use as complying with this requirement were a Leak tone arm fitted with Leak cartridge and a complete Leak pre-amplifier and power amplifier Model TL/10.***
The full test report appeared in the February, 1957, issue of "Wireless World," pages 22 and 23.





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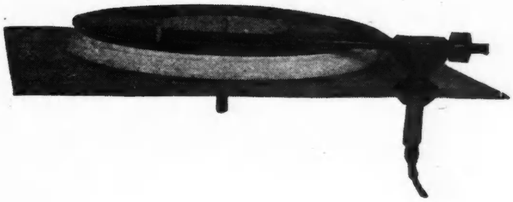

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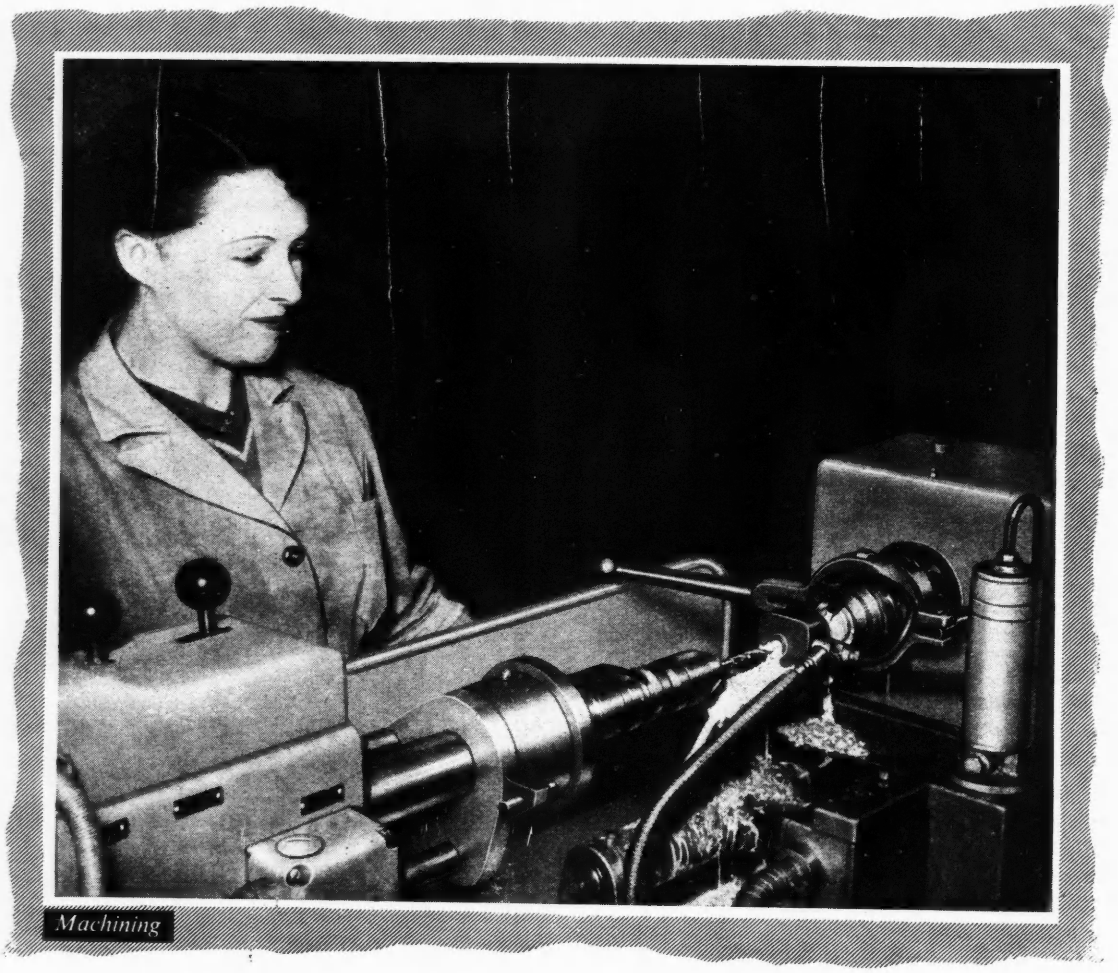

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"*Why* GARRARD *is best*" *series No 12*

THIS special machine shown above drills a hole right through the long shaft used on turntable spindles. Such machines maintain a very high degree of accuracy in keeping the hole central along the length of the shaft. One more reason why Garrard units are the finest in the world.

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Classical LP Catalogue

The March edition of The Gramophone Classical LP Catalogue will be on sale by the middle of this month. In just under 300 pages are listed the full details of all Classical LPs, MPs, 45s and Recorded Tapes issued since June 1950, and currently available in this country. Full casts are given for all complete operas in a special index with other indexes listing Composers, Artists and Titles. In addition there is an alphabetical index of record prefixes showing the manufacturer, size, speed and price of each one, whilst all records listed in the catalogue carry a specific reference to the date when they were reviewed in The Gramophone. Thus, the catalogue may also be used as an index to all Classical reviews published since June 1950.

The catalogue is available from all Record dealers, price 3s. 6d., or direct from the publishers at 49 Ebrington Road, Kenton, Middlesex, price 3s. 6d., plus 6d. postage. Annual subscription (four issues), 15s. 6d.

Cetra Records

In the past all Cetra records sold in this country were pressed in Italy. However, now as the result of some expansion on the part of Rare Records, the distributors, the majority of these records will now be pressed in the United Kingdom. As a result the following revised prices, effective from March 1st, are announced. LP: 12-inch LPC—41s. 9d.; 10-inch LPV—30s. 11½d.; 10-inch LPE—27s. 10d. EP—7-inch EPO—15s. 3½d. Standard 45 SPO—10s. 5½d.

Miniature Scores Received

Rozsa: Concert Overture, Op. 26 (10s.) Eulenburg, 36 Dean Street, London, W.1.

Walton: 'Cello Concerto (21s.). Oxford University Press, 44 Conduit Street, London, W.1.

Dvořák: Sextet in A major, Op. 48 (11s.); Symphony No. 6 in D major (22s.); Quintet in A major, Op. 81 (10s.); Othello, Op. 93 (9s.). *Janacek*: The Diary of one who vanished (8s. 6d.). *Kodály*: Missa Brevis (10s.); Peacock Variations (10s.). Boosey & Hawkes, Regent Street, London, W.1.

Books Received

Gustav Mahler, a study by Bruno Walter (Hamish Hamilton, 12s. 6d.). Mahler died in 1911 and this book was written to mark the 25th anniversary of his death. This republication and new English translation carries a revised preface by Dr. Walter.

Opera Annual, edited by Harold Rosenthal (John Calder, 25s.). The fourth edition of this annual follows pretty closely in the pattern of its predecessors. It includes reviews of the principal opera seasons in London, New York, Italy and Germany, together with reviews of outstanding operatic recordings, a list of world premières and an operatic obituary.

Caruso—His Life in Pictures, by Francis Robinson (Thames & Hudson, 42s.). Pictures, together with captions and narrative tell the life story of Caruso. An appendix contains a discography by John Secrist.

Shining Trumpets, by Rudi Blesh (Cassell, 25s.). Here is a revised edition of Blesh's History of Jazz containing a postscript tracing the progress of Jazz during the nine years since the publication of the original volume.

High Fidelity Sound Reproduction, edited by E. Molloy (Newnes, 20s.). With an introduction by Harold Leak, this 200-page book contains ten chapters on the pursuit of high fidelity reproduction under such headings as: The Acoustics of Sound Reproduction; Amplifiers and Preamplifiers; Loudspeaker Enclosures; Electrostatic Loudspeakers; Record Reproduction and Tape Recordings.

CORRESPONDENCE

The Editor does not necessarily agree with any views expressed in letters printed. Address: The Editor, The Gramophone, *The Glade, Green Lane, Stanmore, Middlesex.*

Organ Recitals

Mr. H. S. Parker (Correspondence, February) would like record companies to turn from Bach's organ music and offer us "some works from the great masters, such as we customarily enjoy at organ recitals". But of those he suggests only possibly the Guilmant pieces would merit a performance or recording today.

The Handel, Mendelssohn and Sibelius arrangements are no doubt relics of the days when much orchestral music had to be arranged and played on the organ for it to be heard at all by a large section of the public. With radio and records, and the far more desirable public concert, giving us plenty of good orchestral music, there is no longer any need for spurious arrangements, and surely they and such old warhorses as the "Storm" Fantasies of Lemmens and Meale have largely disappeared from recital programmes. I hasten to add, though, that a certain transcription from Mendelssohn rarely fails to please at weddings, and I would certainly not advocate dropping it, though I have (by request) substituted Karg-Elert's "Nun daisket" with success.

Nowadays the serious recitalist does concentrate on music *written* for the organ, and the record companies seem to recognise the fact. However (and here I would agree with Mr. Parker) there is plenty of room in the catalogues for something a little different. There is a large amount of various Baroque, Bach, Handel and even César Franck available for which we are properly grateful, but so much remains untapped, notably from the eighteenth-century English composers, and from more recent times. Stanley, Boyce, the Wesleys, Rheinberger, Karg-Elert, Elgar, Herbert Howells, Healey Willan, Flor Peeters, Dumflé and so many more composers of splendid *organ* music have hardly a mention in the lists.

Surely there is far more need to make some of this music more familiar, than to give us again the chestnuts of the Goss-Custard era.

Whitton, Middx. M. F. White.

As a collector of organ records for over 30 years, I read your correspondent H. S. Parker's letter, with interest. The question of what works shall be recorded is a vexed one. All those listed by Mr. Parker have been recorded in the past. Many, however, are transcriptions which can well be done without, and the others would be unacceptable in some circles today.

At present only Bach and so-called "baroque" music, played by foreign organists on "baroque" instruments seem to be recorded for issue in this country. There appears to be endless and needless duplication. I am quite certain the organ enthusiast does not want duplication (particularly of Bach), whilst the man in the street desires something which appeals to the ear. Beyond a few minor items, the recorded repertoire has never gone much beyond Bach, Franck and some modern French works. I have always felt there would be a good market for carefully chosen organ music, well recorded on a suitable organ in a suitable building. Many of the earlier recordings were unsatisfactory as these conditions were not fulfilled. It is very desirable to hear a cathedral organ, but much which has been recorded (and incidentally broadcast) is nothing more than a meaningless jumble. Organ recordings cannot be profitable to the companies as there can never be a great buying public for them.

It is a modern trend to decry "romantic" music and we are in a period when only pre-Bach or the very modern are considered fashionable. Admittedly, a lot of second and third-rate organ music was played 40-50 years ago, but composers such as Harwood, Hollins, Wostenholme, Stanford and Whitlock, to name only a few, have composed much that is fine music and well written for the instrument.

In America, where the general public is more organ conscious than here, there appears to be a demand for all types of organ music. A great variety of organ records is available made on organs capable of reproducing the effects the composers desired. Undoubtedly an opportunity exists for an enterprising company to record organ music, played on a typically English organ and by an English organist.

Hadleigh, Essex. H. F. Macklin.

Musical Comedy

Listening to W. Macqueen Pope's excellent broadcast last week on the history of the Prince of Wales's Theatre, it occurred to me how terribly handicapped he was by the almost total lack of recordings of the many delightful Musical Comedies produced there in the early days of the century.

In fact, it is a never-ending source of astonishment to me that the Golden Age of English Musical Comedy (1900-1914) is completely ignored by the recording companies, as well as by those responsible for the Light Music programmes of the B.B.C.

There must be thousands of people in my age group who remember the enchanting scores of Lionel Monckton, Paul Rubens, Leslie Stuart, Sydney Jones, etc., and who would give a lot to have complete recordings of shows like *The Quaker Girl*, *Floradora*, *Our Miss Gibbs*, *The Arcadians*, and others too numerous to mention.

The fact that it is almost as difficult to get seats for the Sadlers Wells revival of *The Merry Widow* as it is for *My Fair Lady* surely proves that there is an enormous public for the old "musicals", which really deserved the title *Musical* Plays far more than the rubbish foisted on the present-day theatre-going public under the same heading.

London, W.1. Henry Kendall.

Hi-Fi Service

In fairness to the Hi-Fi industry, and in sharp contrast to Mr. Poulton's experience, I should like to bear witness to at least one manufacturer's speed and courtesy. I recently had my Leak TL.10 amplifier, preamplifier, and cut-off and slope control unit overhauled by the makers and returned to me within the space of 10 days, and at very moderate cost.

Perhaps if Mr. Poulton were to drop a note to the manufacturer of his equipment he might find that they too were willing to carry out this type of work.

Kinlochleven, Argyll.
S. K. Livingston.

Stereo Sound

Of course, I read with great interest the details in the February issue, on page 393, Stop Press on Stereo Sound, but I cannot help feeling that the LPs as at present offered to the public, are still far from perfect! There are still far too many turned out that have glaring faults—bad balance, pre-echo, harsh tones, especially with piano recordings, and a great many surfaces are anything but silent! Also many records are turned out to the dealers with blemishes.

When all these things have been overcome, then, I think, the time would be ripe for Stereo Sound!

London, N.W.3. (Mrs.) M. G. Dobell.

20th Century Folk Mass

Shame on you! I read your magazine avidly and think your critics not only delightfully humorous but eminently fair. This made my disappointment at your criticism of Beaumont's "20th Century Folk Mass" far greater than it otherwise would have been, for it seemed to me your critic condemned it for all the wrong reasons.

I am sure Beaumont makes no claim to being a writer of great music nor did he think to write "Great" music when he composed this. How many Masses *are* "great" music and of those that are, how many can the ordinary churchgoer sing? You hear performances of the great masses not in churches but at concert halls. If, as I suspect, Beaumont was writing a mass for the "folk" of this country in an idiom they can understand and *enjoy*—and furthermore can actually sing in church, has he not succeeded?—and is it not by this yardstick that his music should be judged?

Surely no lover of music can think that much of the music sung in the average church today is anything but very ordinary. Many of the hymns were written by composers of no greater talent than Beaumont, and often in a frigid and dreary Victorian idiom which calls for solemnity rather than enjoyment. (I know Stanford wrote a lovely Te Deum and Gibbons, Byrd and so on wrote glorious, great, church music to which I love to listen, but these are a minority and are not often performed in the average English church. When they are the congregation stands speechless). Now your critic grumbles because "Now thank we all our God" is set to a new tune—are we to sing it to the old one for ever?

No, it won't do. The music of the church needs breaths of fresh air just as other music does, and this work *is* fresh air—a passing breath perhaps, but a courageous one, and, if it fills the empty churches with "folk" praising God and enjoying doing so, then who are we to say that Beaumont isn't successful?

Sanderstead, Surrey. D. B. P. BLACKWELL.

Opera Terms

I have been confused by apparently conflicting remarks, that have appeared in your journal with relation to qualities in operatic performances, significant to the opera concerned.

For example: there has been considerable discussion about Toscanini and his choice of artists in his Verdi productions. Often I have read in THE GRAMOPHONE about "Singer's Opera" and "Conductor's Opera" (whatever these Art Forms may mean) and then in your February issue, 1957, Mr. Spike Hughes, writing about *La Traviata* as conducted by Toscanini, said . . . "It must have been a shock to find that what is commonly regarded as a "Singer's Opera" (an Art Form Verdi never recognised) (?) (!) * had been transformed not as some suggested into a "Conductor's Opera" but into a "Composer's Opera" (* additional punctuation supplied by correspondent).

I must confess I am a novice to opera, as my musical interests have until recently, lain in other fields, but this strange jargon peculiar to critics and opera enthusiasts alike, has caused me much puzzlement. Is this problem of "whose opera's which" only a matter of personal opinion or is the answer deeper and more universal in its implication?

Bath. ROGER BUTLIN.

P.H.-W. writes:

A singer's opera—an excellent term and in no sense jargon—is one where everything depends on the singer e.g. *La Sonnambula* on which millions could be spent in the way of conductor, producer and chorus, but which will be as nothing unless the singer is there to sing sublimely. Just so, there are actor's plays, e.g. *The Bells*, which is rot *on paper* but electrifying when an Irving goes into action and "makes" the big scenes. A conductor's opera is, on the other hand, an opera such as *Die Götterdämmerung* where the controlling hand of the maestro is ultimately *more* important than any single solo contribution. (To follow the play analogy, a producer is often more important in Chekov than any single character). Of course all operas are, or should be, composer's operas first and foremost, and Mr. Butlin's comment misfires in respect of Spike Hughes' most intelligent observation that *Traviata* under Toscanini was neither a soprano's outing nor a maestro's stomping ground but was the work as Verdi himself so passionately imagined it.

P.H.-W.

Apology

McCann-Erickson Advertising Limited, Advertising Agents, regret that in the November issue of THE GRAMOPHONE a photograph of the Chairman of the Players' Theatre was used in an advertisement for a Columbia record entitled "The Variety Singers and their Chairman—An Old Time Music Hall—2nd House". This photograph was used through an unfortunate mistake on their part. The record has nothing whatsoever to do with the Players' Theatre, to whom McCann-Erickson Advertising Limited wish to apologise for any loss or inconvenience caused by their error.

FEDERATION AND SOCIETY NOTICES

The National Federation of Gramophone Societies will gladly supply information and advice concerning the establishment of new Gramophone Societies. Send a sixpenny postal order to the Hon. Sec., Mr. C. H. Luckman, 41 Trinity Avenue, Enfield, Middlesex, for a circular of suggestions and other helpful literature.

Notices for inclusion in the May issue of The Gramophone should be sent to Mr. G. H. Parfitt, 31 Lynwood Grove, Orpington, Kent, to reach him by April 5th.

Acton & District G.S. Monthly on Mondays at the King's Arms, Acton Vale, at 7.30 p.m. Refreshments available. Next meetings, March 10th and 31st. Hon. Sec., 24 Priory Avenue, Bedford Park, W.4.

Bookham G.C. Alternate Thursdays at 8 p.m. at the Old Barn Hall, Great Bookham. Next meeting, March 6th. Hon. Sec., 34 Dowlans Road, Great Bookham, Leatherhead.

Bradford G.S. Fortnightly at Catholic Bookshop, Sunbridge Road, Bradford. Hon. Sec., 8 Park Terrace, Lightcliffe, Nr. Halifax.

Bushey & Watford G.S. Weekly on Tuesdays at 7.30 p.m. at the Galahad Room, Methodist Church, King Edward Road, Oxhey. Hon. Sec., "Dun-I", Folly Pathway, Radlett.

Cheltenham G.S. Alternate Mondays at Playhouse. March 3rd—Scott Goddard. March 31st—Harold Rosenthal. Hon. Sec., 23 Imperial Square, Cheltenham.

Dulwich & Forest Hill G.S. At 7.45 p.m. on March 7th and 21st at 2 Jews Walk, Sydenham. Hon. Sec., 87 Broadfield Road, S.E.6.

Dundee R.M.S. Alternate Tuesdays in Messrs. Kidd's, Reform Street. Hon. Sec., 115 Dundee Street, Carnoustie.

East Ham G.S. Second Tuesday of each month at Manor Park Methodist Church Hall, Herbert Road, Manor Park. Hon. Sec., 67 Wards Road East, Ilford, Essex.

Edinburgh G.S. 11th Season. For particulars apply Sec., 18 Hartington Place, Edinburgh, 10.

Enfield R.M.S. First and third Friday each month in Room 1 of the Enfield Grammar School at 8 p.m. Hon. Sec., 88 Halstead Road, Winchmore Hill, N.21.

Epsom G.S. Alternate Fridays in the Oak Room, West Hill House, at 8 p.m. Hon. Sec., 31 Pound Lane, Epsom.

Falkirk G.S. Those interested in this newly formed Society are asked to contact the Hon. Sec., 18 Meeks Road, Falkirk.

Goodmayes G. & M.S. March 13th—Piano recital by Mimi Robertson. March 27th—Film, "Aida". Hon. Sec., 98 Blythswood Road, Goodmayes.

Guildford G.S. Every Tuesday at 7.30 p.m. in the Large Hall, Co-operative Society, Haydon Place. Hon. Sec., "Lyndhurst", Thursley Road, Elstead.

Hammersmith G.S. Alternate Fridays in Westcott Lodge, W.6, at 8 p.m. Next meeting, March 14th. Hon. Sec., 42 Rylett Road Shepherds Bush, W.12.

Henry Wood G.C. Listen in armchair comfort in the spacious music room at 4 Beulah Hill, S.E.19, every third Sunday at 6.45 for 7 p.m. Write to Hon. Sec. at above address.

Ipswich G.C. Each Friday at 7.45 p.m., Ritz Cafe, Buttermarket. Hon. Sec., 97 Burrell Road, Ipswich.

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Louth G.S. This new Society meets on the last Monday in the month at 7.30 p.m. at Hansons Cafe. Hon. Sec., 28 St. Michael's Road, Louth.

Leicester G.S. Alternate Mondays at 7.30 p.m., Congregational Church Hall, North Bond Street. Hon. Sec., 10 Cottage Lane, Desford, Leics.

Leigh G.S. Alternate Mondays at 8 p.m. in White Hall, Clatterfield Gardens, Westcliff-on-Sea. Hon. Sec., 23 Leigh Gardens, Leigh-on-Sea.

Manchester G.S. Sec., 3 Kingsley Avenue, Urmston, Nr. Manchester. Alternate Mondays at 7.15 p.m. at the International Club, 64 George Street, Manchester, 1 (behind Art Gallery). Next meeting, March 3rd.

North Manchester G.S. Alternate Tuesdays at Atlow Mount, Bury Old Road, Manchester, 8, at 8 p.m. Next meeting, March 4th. Hon. Sec., 9 Queens Drive, Prestwich.

Nottingham R.C. Every Monday at 7.30 p.m., Woodthorpe House, Mansfield Road, Sherwood. Hon. Sec., 103 Percival Road, Sherwood.

Oldham G.C. Alternate Sundays at 7.45 p.m. at Werneth Park Study Centre, Werneth. Hon. Sec., 16 Valley New Road, Royton, Oldham.

Orpington G.S. Alternate Mondays in Orpington Library at 8 p.m., whatever the weather. March 10th and 24th. Hon. Sec., 13 Hillcrest Road, Orpington.

Penge G.S. Tuesdays at 8 p.m. in Penge Public Library, Anerley Road. Enquiries, Harold Gomme, 143 Croydon Road, S.E.20.

Phoenix G.S. Alternate Thursdays at 7.30 p.m. in Room 45, Bluecoat Chambers, School Lane. Liverpool, 1. Hon. Sec., 22 Burden Road, Moreton, Wirral, Cheshire.

Putney G.S. Alternate Mondays at 8 p.m. in the Crew's Cabin, Star and Garter Hotel, Putney Bridge. Next meeting, March 3rd (Robin Golding). Hon. Sec., 6 Combemartin Road, S.W.18.

Quest M.G. (Bromley). Hon. Sec., 47 Palace View, Bromley. Every third Saturday at 7.30 p.m. at Central Hall, London Road, Bromley, Kent. Next meeting, March 8th.

Recorded Vocal Art Soc. Alternate Thursdays in the Cock Tavern, 27 Great Portland Street, W.1. Next meeting, March 13th at 7 p.m. Hon. Sec., 10 Arlesford Road, S.W.9.

Richard Tauber Apprecn. Soc. Approximately monthly on Sundays in South London Area. March 23rd, April 13th. Hon. Sec., 59 Sisters Avenue, Clapham Common, S.W.11.

Ryde R.M.S. Each Wednesday at 8 p.m. in Royal York Hotel, Ryde. Hon. Sec., Roslin, Chillerton, I.o.W.

Sheffield G.S. Alternate Mondays at 7.30 p.m. in Y.M.C.A., Fargate, Sheffield, 1. Hon. Sec., 52 Whirlowdale Road, Sheffield, 7.

Southampton & District G.S. Alternate Fridays at the Polygon Hotel, at 7.30 p.m. March 14th and 28th. Hon. Sec., Arlington, Burgess Road, Southampton.

Southgate & District R.M.S. Second and fourth Wednesday each month at Crown Hotel, Chase Side, at 7.30 p.m. Next meetings, March 12th and 26th. Hon. Sec., 49 Dale Green Road, New Southgate, N.11.

Verdi Soc. Twice monthly on Tuesdays at 7.30 p.m. at the Walker Art Gallery Lecture Hall, Liverpool, 3. Hon. Sec., 39 Sutcliffe Street, Liverpool, 6.

Warrington Opera C. Each Thursday, Small Art Gallery, Museum, Bold Street, at 7.30 p.m. Hon. Sec., 21 South Dale, Penketh, Warrington.

Wimbledon & District G.S. Alternate Fridays at 7.45 p.m. in Wimbledon Community Centre, St. Georges Road. Next meeting, March 14th. Hon. Sec., 18 Herbert Road, S.W.19.

Woodside R.M.C. 7.15 p.m. every Wednesday at the Secretary's home, 107 Cobden Road, South Norwood, S.E.25.

"The Gramophone" Exchange & Mart

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GARRARD R.C.98/4, 4-speed Record Changer, 6 months old only, as new, fitted new Goldring 500 cartridge, £18 o.n.o.—Wheatley, Marlwood, Middle Furlong, Seaford. Telephone: 3432.

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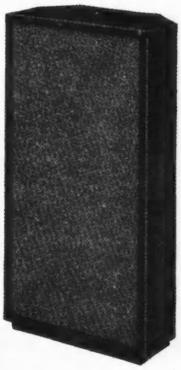

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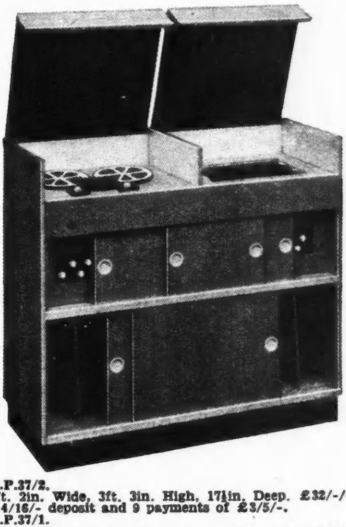

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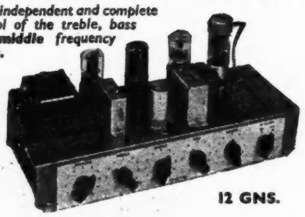

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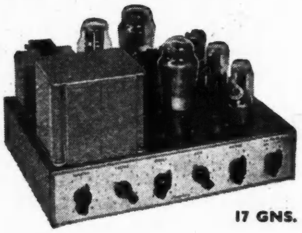

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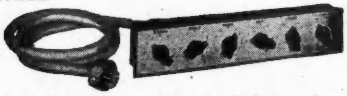

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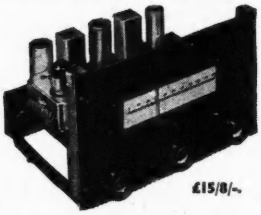

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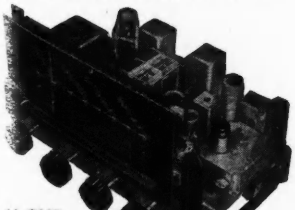

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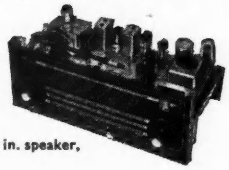

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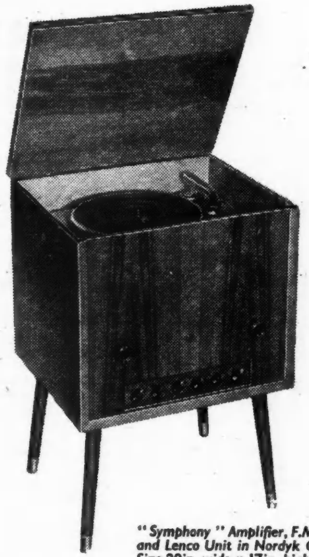

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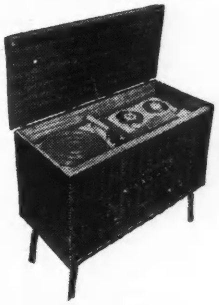

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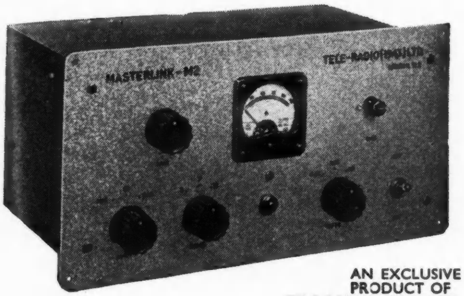

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THE TELE-RADIO

MASTERLINK M2A

"A Unit of exceptional quality"

"THE GRAMOPHONE" JAN. 1958

Reviewing the " Masterlink M2A " (which varies slightly from Model M2 in appearance) the Technical Editor of " The Gramophone " produced remarkable readings in a test conducted on a stock model selected at random. These were even better than those claimed by us. He said, in his report :

- ★ **Measured response of this sort (p. 345 Jan. issue) is quite unusual, almost fantastic.**
- ★ **Wave form on an oscilloscope particularly pure throughout the scale.**
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- ★ **We can recommend it as a unit of exceptional quality.**

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27 Gns.

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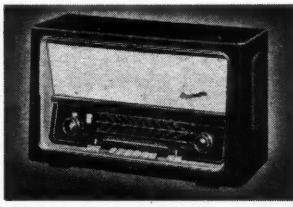

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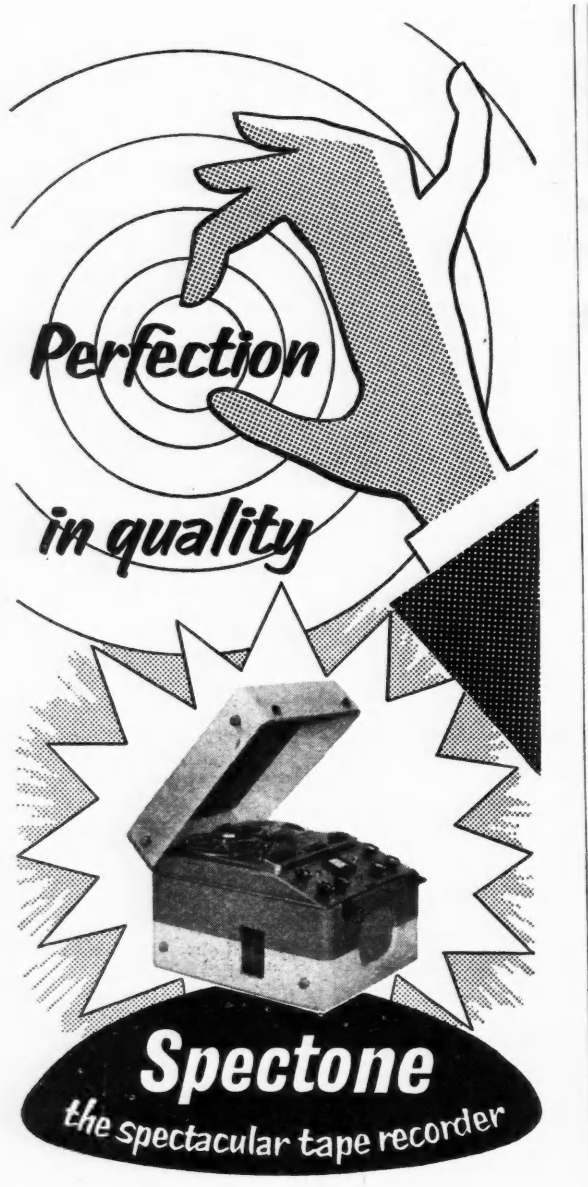

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Individual demonstrations are given daily, except Thursday, 9.30 to 5.30 (Friday, 9.30 to 7) ; each Saturday afternoon, from 2 to 4.30, you can hear the QUAD speaker in our popular "LIVE RECORD REVIEW" programme, featuring the finest of the month's new LP issues.

A NEW STEREO TAPE RECORDER

Last month we announced the splendid Harting HM6, and now another remarkable instrument has been added to our range : the Tandberg Stereo 3 Tape Recorder. Norwegian-made, this is the most compact machine of its type we have met, yet it will record and play back at 1⅞, 3¾ and 7½ in/sec monaurally, as well play stereo tapes through any matched pair of loudspeakers. Come and hear this astonishing model, which costs 114 gns. and has never before been shown in this country. We find the results so exciting that we have decided to conclude each edition of "LIVE RECORD REVIEW" with a suitable stereo recording.

Thomas Heinitz *MUSIC IN THE HOME*

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Connoisseur

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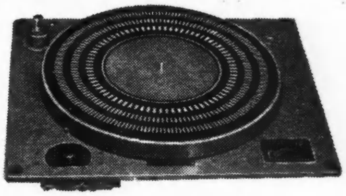

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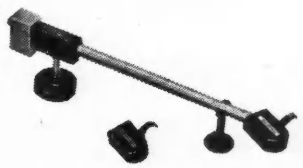
With three interchangeable heads for microgroove, standard and older records, available with Diamond or Sapphire Stylus.

Frequency range 25-20,000 cps ± 2 dB's, 400 ohms Model gives 15 M.V. output from the average LP disc ; 25 M.V. from a standard 78 rpm recording.



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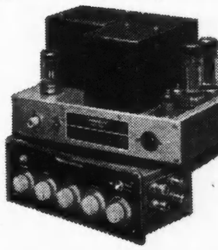
Both units are built to the highest electrical and mechanical standards and incorporate the latest developments in Audio technique. High Power output allows the reproduction of peak passages without overload or distortion.



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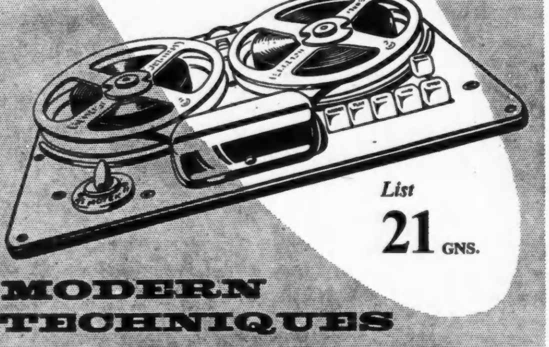

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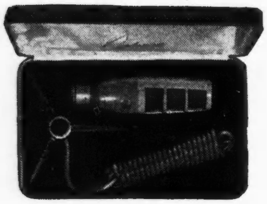
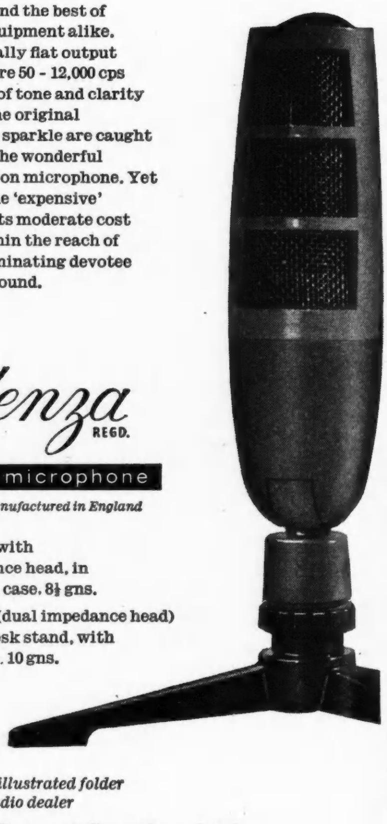


the perfectionist's microphone

The thrilling acoustic quality of the Cadenza Ribbon Microphone is something that every recording enthusiast has wished for. This is no microphone for the mediocre—the Cadenza is a superb instrument that will do full justice to the finest performers and the best of recording equipment alike. With a virtually flat output over the entire 50 - 12,000 cps range, gems of tone and clarity that make the original performance sparkle are caught and held by the wonderful Cadenza ribbon microphone. Yet it is not in the 'expensive' price class; its moderate cost places it within the reach of every discriminating devotee of recorded sound.



Cadenza REGD.

ribbon microphone

designed and manufactured in England

Microphone with dual impedance head, in presentation case. 8½ gns.

Microphone (dual impedance head) and tripod desk stand, with 11 ft. of cable. 10 gns.

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HI-FI Centre

Electronics (FLEET ST.) Ltd

Dept. A, 152/3 Fleet St., London, E.C.4.

Tel: FLE. 2833

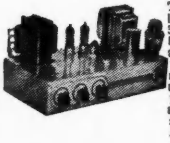
Business Hours: Weekdays 9—6 Saturdays 9—1

It will pay you to pay us a visit: we will save you money.

All the reputable makes of Hi-Fi equipment on demonstration:

Rogers	RD Junior ..	£17/0/0
,,	Control Unit ..	£8/0/0
,,	Senior Mk.2 ..	£28/0/0
,,	Control Unit Mk.IV	£13/10/0
Leak TL/12 plus		£18/18/0
Armstrong A10 and pre-amplifier, etc.		£32/0/0

Please add 6/- post and insurance for the above items.



The popular Mullard 5/10 Push / pull amp. completely built ready for use £12/10/- plus 6/- post and ins. Pre-amplifier £4/0/0.

Special Offer

Collaro lightweight pick-up with HGP59 t/o cartridge 32/6 plus 1/6 post and ins.

A comprehensive range of speakers by:

Wharfedale Goodmans
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Tweeters by:

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Pick-ups:

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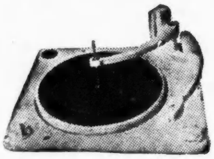
Leak Acos
Collaro transcription R.J. Super 90
Goldring, etc.

Transcription Units:
Collaro 4T/200, Lenso, Garrard, Connoisseur, etc.

A few of our large selection of autochangers and gram units.



The latest 4-speed Collaro autochanger with studio t/o p/up. Our price £7/19/6, plus 5/- post and ins.

Collaro non-auto 4/564 with studio pick-up £6/19/6, plus 4/- post and ins

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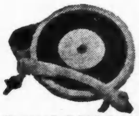
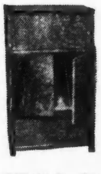
B.S.R. Monarch GU8 4-speed autochanger with crystal t/o p/up £[illegible]9/6, plus 3/6 post and ins.



Collaro junior 4-speed motor and lightweight crystal t/o pick-up £4/10/0, plus 3/6 post and ins.

Garrard RC88 4-speed auto-changer with GC2 pick-up £16/16/0, plus 6/6 post and ins.



One of our many attractive consol cabinets.

Will house r/gram chassis auto-changer 8" speaker. Record storage. Finished in light walnut veneer. Dimensions: 21½" wide x 15" deep x 36" high. Size of chassis panel 20" x 8". Our price £12/19/6, plus 10/- post and ins.

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A large stock of new design r/gram cabinets, speaker enclosures, portable auto and non-auto gram cabinets at competitive prices.

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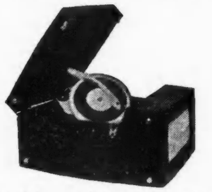

Comprising well-finished portable cabinet. Collaro 4-speed motor and p/up, 2½ watt printed circuit amplifier, 6½" PM speaker. Our price £11/10/0, plus 5/6 post and ins.

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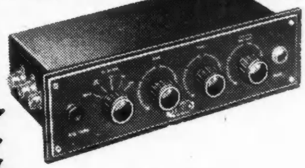

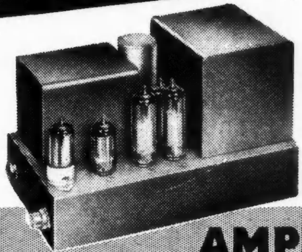

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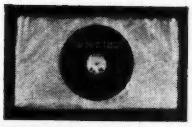

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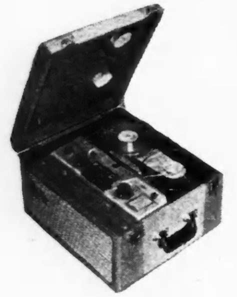
BUILT TO PROFESSIONAL BROADCASTING STANDARDS



Demonstrations Daily From 9.30-5.30, 9.30-1 o.c. on Saturday. Demonstrations outside these times can always be arranged by appointment, even on Saturday and Sunday Afternoons.

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The Harting HM5 Tape Recorder brings professional quality to equipment for use in the home and is already recognised as setting the ultimate standard in this field, irrespective of price. It is manufactured by the Wilhelm Harting Company of Western Germany, in a new factory, devoted entirely to the production of this instrument. The HM5 is the result of five years' development work, based on unparallelled experience in building electronic equipment for the German Broadcasting Service and the German Post Office.

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- ● Total of Wow and Flutter better than .1 of 1%.
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- ● Very robust construction.
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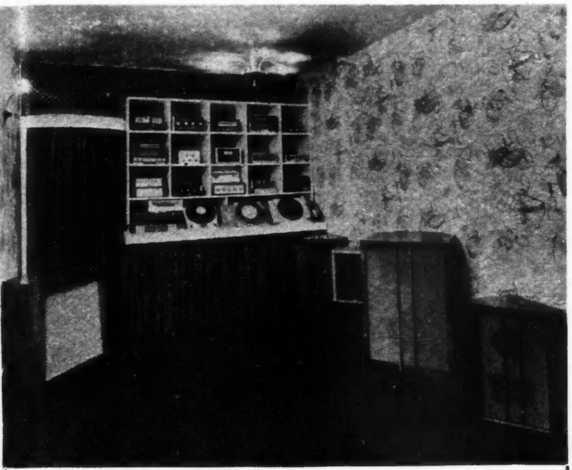

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Premier 4w. Gramophone Amplifier ...	£5. 5. 0
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„ Mullard 10w. 6-valve Amp. ...	£15.15. 0
„ Hi-Fi 12w. Amp. with separate Pre-amp. ...	£18.18. 0
Rogers Junior Amp. & Pre-amp.	£25. 0. 0
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Quad Amp. & Pre-amp. ...	£42. 0. 0
RCA Amp. & Pre-amp. ...	£42. 0. 0
Pamphonic 1004 ...	£28. 7. 0
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Goodmans Corner Cabinet for 12" Speaker ...	£12.12. 0
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Goodmans Audiom 60 12" Bass Speaker	£9.12. 9
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Goldring 600 Cartridge ...	£3.15. 0
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Acos Black Shadow Pickup with Diamond Styli ...	£8. 8. 0

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Grundig TK820/3D ...	98 gns.
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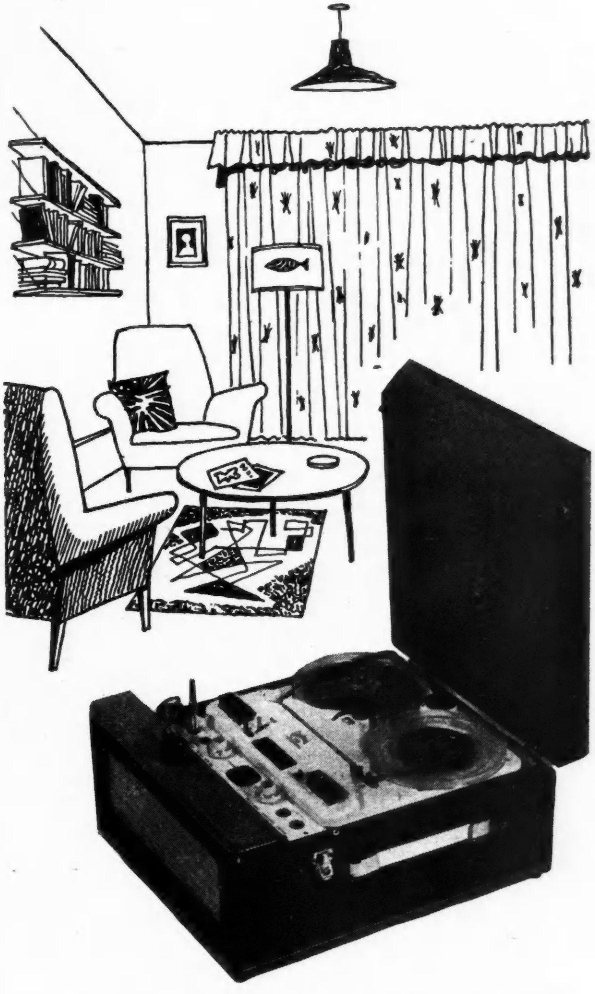

A neat, compact tape recorder of exceptional quality the Magnafon '58' will look and sound well in any home. The Magnafon '58' will record and play back at all three speeds. Bass and treble controls allow adjustment of playback response to give best possible results. Twin speakers and contemporary cabinet designed for maximum accoustic efficiency. Price inclusive of microphone and spool of tape **62 gns.**

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Tailor-made
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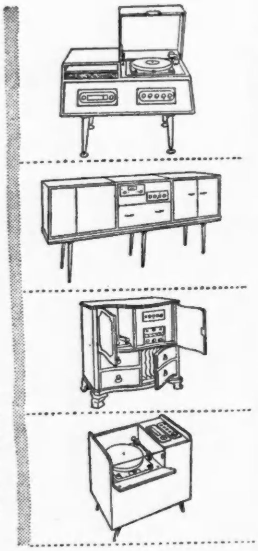

By using the Tailargram service you will ensure perfect music from furniture that really fits *your* home.

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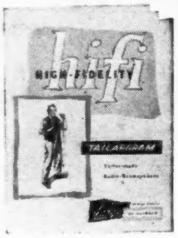

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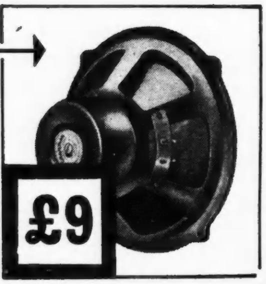
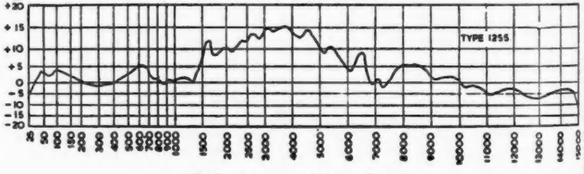
. . you will realise that Grampian high-fidelity equipment gives you the nearest approach to "Concert hall listening" in your own home. You will, for instance, appreciate the extraordinary delicacy of reproduction achieved by their new 12-in. loudspeaker. A great deal of research and new manufacturing methods were necessary to produce a speaker unit with such an extended audio frequency coverage at such a reasonable cost.

GRAMPIAN
12 in. SPEAKER UNIT
Type 1255/15

Frequency Range ...	... 20-15000 c.p.s.
Voice Coil Diameter	... 1½"
Voice Coil Impedance	... 15 ohms
Fundamental Resonance	... 40 c.p.s.
Power Handling Capacity	... 10 watts
Flux Density ...	14,500 lines per sq. cm.
Total Flux ...	130,500 lines per sq. cm.





Cycles per second, input ½ watt
RESPONSE CURVE for Speaker Unit 1255/15

A specially designed reflex cabinet suitable for either corner or side of room is now available as an easy-to-assemble kit of parts, complete with grille material, ready to assemble, stain and polish. Although it is primarily intended for use with the Type 1255/15 speaker the cabinet will give excellent results with other units of similar specifications. PRICE £11

Deferred terms are available if desired for both speaker and cabinet—write for details

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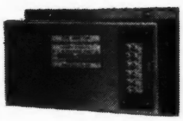
bassoon,flute and euphonium...

. . . each is reproduced perfectly in its own distinctive timbre by the BTH K10A Speaker. This is a unit designed to exploit to the full the capabilities of a modern 'Hi-fi' equipment.

Built to an exacting specification, the equipment comprises an 18-inch cone for low frequencies, with a co-axial pressure-type unit and horn for high frequencies, and is complete with cross-over network.

Matching Impedance 15 ohms
Cross-over Frequency 1700 c.p.s.
Total Weight (including filter) 38 lb.
List price £48.



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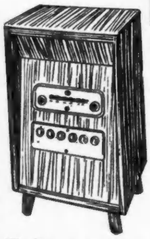
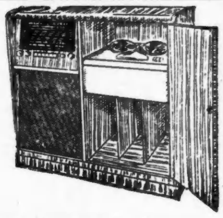
HI-FI EQUIPMENT CABINETS

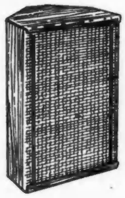


" Prelude " Hi-Fi Console Cabinet. Takes any make of tape-deck or record player, amplifier, pre-amplifier control unit, and radio tuner. £13.13.0. (Packed Flat)



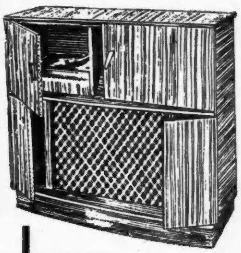
The Serenade. Veneered with finest selected walnut, beautifully polished to a medium shade; this attractive cabinet has generous storage space, with board sliding out smoothly on metal rollers. £12.19.6.

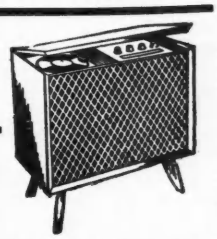
This cabinet can be fitted with any of the latest Hi-Fi Units.



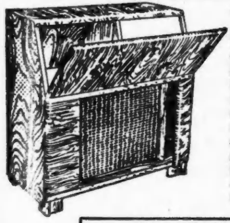
Junior Bass Reflex Corner Console. A new contemporary-style cabinet, specially designed to give maximum reproduction quality from 8" or 10" speaker units, with provision for Tweeter Unit, if required. £9.9.0. (Packed Flat)

" The Contemporary " £10.15.0 This beautifully-made cabinet is oak veneered with mahogany interior, and is wax finished. Available in any shade to order, at slightly extra cost.





The Continental. This elegant Cabinet is the latest in our range designed in the continental style, solidly constructed and finished in selected mahogany, walnut or oak veneers. Available in dark, medium or light finish. £29.10.0. Polished.



The Bureau. This ever-popular bureau cabinet is veneered with the finest selected walnut and beautifully polished in a medium shade. Designed to accommodate almost any of the many units we have available and to give generous storage compartments. £16.16.0. Available veneered in natural oak. £18.18.0.

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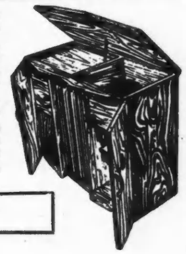
The Regent. This superb cabinet can accommodate almost any combination of Radio, Feeder Unit, Amplifier Control Unit, Motor Unit and Loudspeaker System. There is adequate storage space for all types of records or tapes. Veneered with finest selected walnut and beautifully polished to a medium shade. This cabinet is fitted with a pneumatic lid stay and smooth running ball-bearing castors. £22.10.0.



We supply all units and can fit any cabinet with the latest Hi-Fi amplifiers, tuners, transcription units, record changers, speakers, etc.
Send for comprehensive illustrated catalogue of cabinets, autochangers, speakers, etc., all available on easy H.P. terms.

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and Control Unit	£9. 0.0
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Mullard 3-watt	£9. 9.0
—and of course their own—	
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SPECIAL FOLDED CORNER HORN for 12" Unit	£9.15.0
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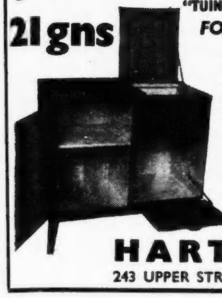

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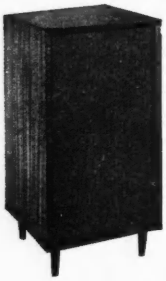

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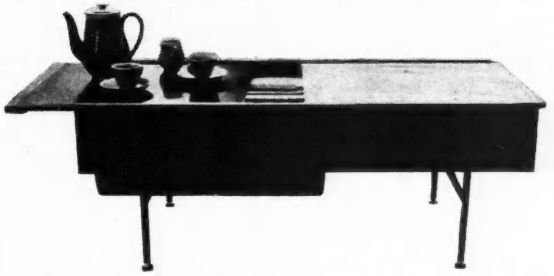

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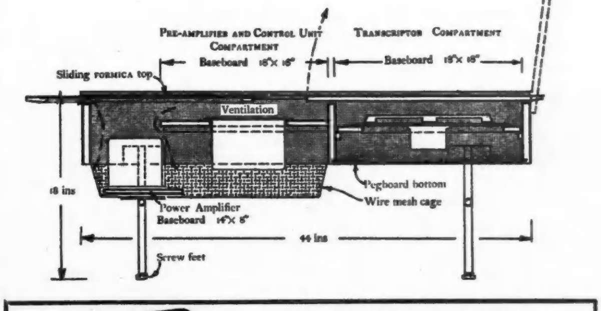

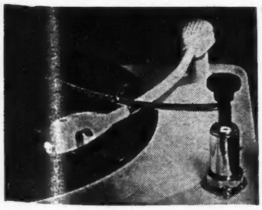

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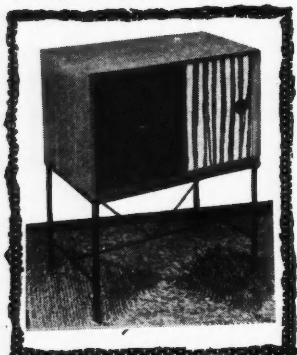

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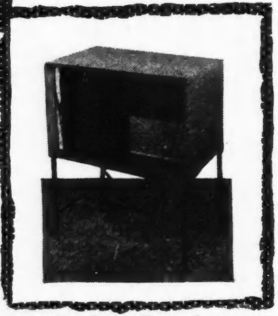

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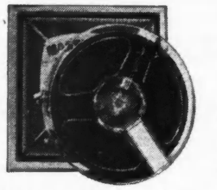

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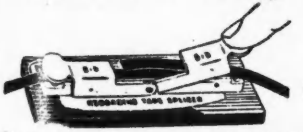

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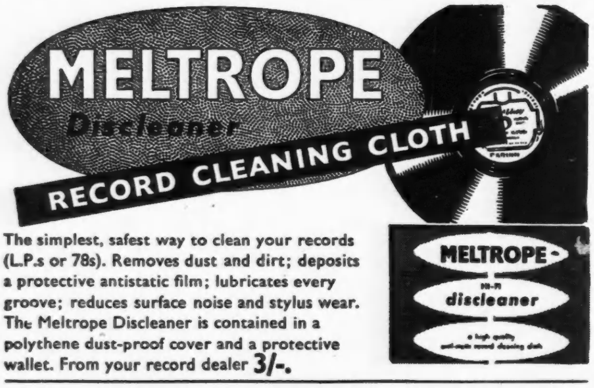

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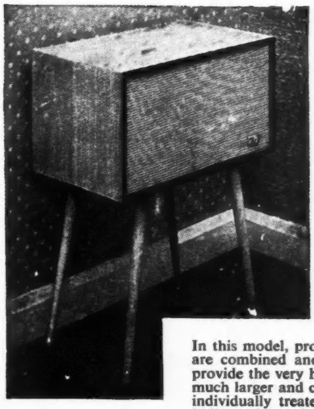

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